SELECTIONS

FROM THE

RECORDS OF THE GOVERNMENT

OF THE

PUNJAB AND ITS DEPENDENCIES.

NEW SERIES—No. XXII.

REPORT

ON THE

PUNJAB EXHIBITION,

1881-82.

Lahore:
PUNJAB GOVERNMENT SECRETARIAT PRESS.
1883.

SELECTIONS

FROM THE

RECORDS OF THE GOVERNMENT

OF THE

PUNJAB AND ITS DEPENDENCIES.

NEW SERIES—No. XXII.

REPORT

ON THE

PUNJAB EXHIBITION,

1881-82.

Lahore:

PUNJAB GOVERNMENT SECRETARIAT PRESS.

1883.

PREFACE.

THE following papers, relating to the Punjab Exhibition of 1881, are republished for general information :—

1. Resolution of the Lieutenant-Governor, dated 23rd July 1880, explaining the objects of the Exhibition and appointing a Central Committee for its management.

2. Memorandum inviting contributions to the Loan Section of the Exhibition.

3. Proceedings at the Opening of the Exhibition, 24th December 1881.

4. Report on the General Results of the Exhibition, dated March 1882, and Resolution of the Lieutenant-Governor, No. 132½ of 1st April 1882, thereon.

5. Report of the Juries, List of Prizes and Awards, and Resolution of the Punjab Government thereon, No. 638, dated 17th December 1883.

H. C. FANSHAWE,

Offg. Junior Secretary to Government, Punjab.

Note.—About 100 photographs were taken of objects in the Exhibition. A number of collections of 25 of these have been distributed to various museums and other institutions in India and England.

PREFACE

The following papers [illegible] [illegible]

[illegible]

I. [illegible] of the [illegible] [illegible] [illegible] Central Committee for [illegible]

II. [illegible] [illegible]

III. [illegible]

IV. [illegible] [illegible]

V. [illegible] of the [illegible] [illegible] of the British Government [illegible]

[illegible]

Offg. Junior Secretary to Government, Punjab.

[illegible]

TABLE OF CONTENTS.

List of Selected Photographs of Exhibits at the Punjab Exhibition, 1881-82.

N.B.—*The Second number refers to the list of pictures taken by the Rurki School of Photography which includes nearly 100 subjects.*

Number of selected Photographs.	Number in Rurki School of Photography.	SUBJECT.	Page of Report in which reference is made.
1	93	Ganga Sagar, (Water vessel) Mangal Singh, Pind Dadan Khan, Jhelum	69
2	62	Fluted silverdish, parcel-gilt: old Delhi work ...	*ib.*
3	92	Embossed copper-plate, one of the plates with which the upper part of the Golden Temple, Amritsar, is covered	*ib.*
4	91	Aftaba, copper tinned, Muhammad Jan, Peshawar	71
5	60	Glass-cup encased in silver-wire, Nikka, Jullundur	73
6	61	Four pieces silver-ware, Haku, Hoshiarpur ...	*ib.*
7	82	Enamelled and silver ornaments, Kangra ...	*ib.*
8	59	Belt in thin silver, Mahadju, Amritsar	74
9	80	Sangasan (canopied seat or throne for an image), enamelled copper, Kashmir	*ib.*
10	84	Enamelled silver ornaments, Abdul Hakim, Hazara	75
11	96	Unglazed thin pottery, Bahawalpur	77
12	35	Lacquered ware, Saraj-ud-din, Ferozepore ...	80
13	1	Perforated window copied in teak from the original marble in the Bhuddur, Ahmedabad, for Lockwood de Forest, Esquire, New York ...	82
14	10	Small carved model of Chaukat or door-frame, with brass-mounted door, Bhiwani, Hissar ...	*ib.*
15	31	Open work coffee-stool, walnut wood, Mohru, Simla	83

Number of selected Photographs.	Number in Rurki School of Photography.	SUBJECT.	Page of Report in which reference is made.
16	33	Octagonal stool, shisham, ivory inlaid, Hira Singh, Hoshiarpur	83
17	13	Two panels of pinjra work in very thin wood, Amritsar...	*ib.*
18	32	Coffee-stool, shisham, ivory inlaid, Atta Singh, and Basi Gholam Husein, Hoshiarpur ...	*ib.*
19	25	Chauki, low table, inlaid with shisham, carved feet, panels of pinjra work, Anjuman-i-Kasur, Lahore	84
20	3 & 4	Carved door and window, by Fazl Din, Bhera, Shahpur ... ..., ...	85
21	7	Carved window in shisham wood, Mubarik Din, Chiniot, Jhang	*ib.*
22	44	Inlaid brass-box, Muhammad Bakhsh, Chiniot, Jhang, Rs. 3-8	*ib.*
23	16	Panel of Geometrical tracery (pinjra work), Chiniot, Jhang	86
24	23	Hanging *etagère* in shisham and deodar, with gilt arabesque ornament, Mayo School of Art, Lahore	*ib.*
25	22	Model of Temple at Kapurthala in box wood by Nihal Singh	89

REPORT

ON THE

PUNJAB EXHIBITION,

1881-82.

Proceedings of the Hon'ble the Lieutenant-Governor, Punjab, in the Revenue, Agriculture and Commerce Department—No. 219 S., dated 23rd July 1880.

RESOLUTION.—The Hon'ble the Lieutenant-Governor has had under consideration a proposal made by Mr. J. L. Kipling, Principal of the Mayo School of Industrial Art, Lahore, for holding an Exhibition of some of the arts and manufactures of the Punjab at Lahore during the last week of 1881.

The objects to be gained by such an Exhibition are—

(1) to ascertain the progress that has been made in the quality of native industry in the Punjab since the last Exhibition was held in 1864; and

(2) to encourage further effort in the Punjab in the direction of genuine native work of original Oriental design.

2. With these objects the Lieutenant-Governor heartily sympathizes, and has cordially accepted the proposal for an Exhibition to be held at the time and place above mentioned.

3. To Mr. Baden-Powell, whose labours in connection with the Exhibition held in 1864 are too well known to need more than a passing reference, His Honor entrusted the task of drawing up a prospectus, for circulation to officers of Government and for publication generally, detailing the objects specially sought to be furthered by again inviting co-operation for a collection of works of Punjab art and handicraft, and giving a description of the articles which would be admitted to the Exhibition. Mr. Powell's memorandum has received the approval of the Lieutenant-Governor, and forms an accompaniment to this Resolution as a guide to all officers concerned in regard to the matters above mentioned.

4. In furtherance of the design, the Lieutenant-Governor is pleased to nominate the under-mentioned gentlemen, who have kindly consented to act for the purpose as a Central Committee for devising and carrying out the general arrangements of the scheme, and for communicating with the public and with the officers of Government in reference thereto :—

A. Brandreth, Esquire, Officiating Judge, Chief Court.

J. B. Lyall, Esquire, Financial Commissioner.

Colonel W. G. Davies, C.S.I., Commissioner and Superintendent, Jullundur Division.

W. C. Coldstream, Esquire, Officiating Commissioner and Superintendent, Lahore Division.

B. H. Baden-Powell, Esquire, Officiating Commissioner and Superintendent, Umballa Division.

Major-General C. Pollard, R.E., Secretary to Government, Punjab, Public Works Department.

Major P. D. Henderson, C.S.I.

G. J. Ryall, Esquire.

Rái Múl Singh.

Sardár Diál Singh, Majithia.

Háji Gholám Hussain.

Rái Kallián Singh.

Lála Rám Kishen Dás, of Delhi.

J. L. Kipling, Esquire, *Honorary Secretary.*

5. In addition to this Central Committee, Local Committees will be formed in each district, in order to furnish suggestions to the Central Committee regarding the objects to be exhibited, and also to encourage the local artisans to contribute objects for exhibition. These Local Committees will be appointed by Deputy Commissioners under the supervision of Commissioners, and upon their selection will mainly depend the success which may be achieved by any district in promoting the objects of the Exhibition. Where the District Committee for the administration of the local rates is composed of members capable of taking an interest in

the project, and bestowing encouragement on local artisans to contribute specimens of their handicraft, there is no objection to the Deputy Commissioner working entirely through such District Committee.

6. The Lieutenant-Governor is of opinion that District Funds may fairly be called upon to contribute to the success of the Provincial Exhibition by making advances to artisans, or, in cases of fragile or perishable manufactures, by purchasing the objects, for transmission to Lahore.

7. Although nearly a year and a half remains before the date fixed for the Exhibition, no time should be lost by Deputy Commissioners in framing, in accordance with the suggestions contained in the memorandum, an estimate of the capabilities of their districts in regard to the objects to be represented in the Exhibition, and in making widely known to artisans the classes of objects which will be represented, and in affording them every encouragement to set to work without delay in the preparation of the best specimens which they can produce. As soon as the Local Committees have been formed (and Commissioners are requested to lose no time in their formation), such Committees will correspond, through their Secretary, with the Honorary Secretary to the Central Committee, in regard to the measures to be taken for giving effect to this Resolution.

8. To avoid misapprehension and disappointment, the Lieutenant-Governor wishes it to be stated that the Exhibition is intended for the promotion of industrial art in the Punjab, and no articles from outside the Punjab and its dependencies will be admitted into the Exhibition, or included in the competition for prizes.

9. In conclusion, Sir Robert Egerton would call upon all Commissioners and Deputy Commissioners to bestow their best attention upon the consideration of the means for furthering the objects of the Exhibition, and for cordially co-operating with the Central Committee in carrying out all details connected with it.

ORDER.—Ordered, that a copy of this Resolution, with copy of the memorandum by H. Baden-Powell, Esquire, be forwarded to all Heads of Departments, to Commissioners

and Deputy Commissioners, and to the Members of the Central Committee. Also that vernacular translations of the memorandum be lithographed for circulation and general information.

Ordered also that these proceedings be published in the *Punjab Gazette.*

Memorandum on the Exhibition of Industrial Art and Manufactures, 1881, by B. H. BADEN-POWELL, Esquire, Officiating Commissioner and Superintendent, Umballa Division.

The first Exhibition of 1864.

IT is now nearly seventeen years since the first Exhibition was held in the Punjab. That Exhibition included all classes of products, both raw and manufactured, because at the time it was not so much the object to encourage any particular class of industry as to gain an insight into the resources of the Punjab districts generally, and see what it was that both nature and art could produce.

Present proposal confined to industrial art and manufacture.

It is not proposed to repeat that Exhibition in its entire scope, but to confine the proposals for 1881 to a display of objects of *industrial art and manufacture only.*

Two objects in view—
1. To test progress.
2. To preserve and encourage native taste and art in its own traditional lines.

The purpose of the Exhibition is two-fold. *First*, to test, as far as the objects contributed afford scope for comparison, the progress that has been made in the quality and technical excellence of manufactures in the last seventeen years; *second*, to encourage and reward the production of *genuine native work, designed and carried out in indigenous styles of construction and ornamentation.*

The first object speaks for itself; the second demands a few words of explanation.

The second object explained more fully.

During the last few years there has been a great revival of public taste, in the course of which it has become universally recognized as a principle, that all truly national and indigenous forms of art and ornamentation are valuable in themselves, and to be preserved. We do not wish to see Indian workmen forsaking the beautiful patterns of Oriental carpets, and *imitating* the scroll-work and flowers on a Brussels carpet; nor do we recognize the merit of stiffly copying English chiffoniers and side-tables from the pages of an upholsterer's catalogue.

What is wanted is to elicit the old original and traditional styles of ornament in wood-carving, in weaving, in embroidery, in jewellery, and, in fact, in every form of native art and manufacture.

Native art, however, may be *adapted* to modern requirements, European furniture, &c.

Like all true styles, the native is quite capable of adaptation to a variety of forms and to many uses.

Illustrations of this.

There is no reason why the native carpenter should not produce furniture of all kinds suited to European usages of life, but let the articles be designed and ornamented on the lines of natural and national tradition, and not copied from the European or the pseudo-classic.

Native cheap embroidery for curtains.

It will be desirable, for example, to encourage the production of the cheap but eminently artistic embroidery now usually applied to the "chope" or "chadar" worn by women to pieces of a size suitable for window curtains, "pardahs" *(portières)* or hangings.

Leather work of Bilaspur for bookbinding.

The pretty leather and quill-work of Bilaspur may be applied to book-binding.

Metal-work.

The adaptation of metal-work to a variety of purposes is equally obvious.

The *object*, in fact, may be suited to modern and European use, but the style and ornament may be original and purely native.

In all these cases the application may be according to the requirements of modern life, but the style and the ornament, as well as the material, will be purely native.

Love of natives for copying bad European forms.

It has been said that the native workmen themselves have entirely departed from this principle, and delight to produce copies of European patterns and forms. It will be one of the results which may be hoped for from this Exhibition to test how far such a statement is really correct, and how far it is merely the result of a natural, but deplorable, readiness to respond to the supposed taste of buyers.

Rewards and prizes will be given *only* for pure native work, though it may be adapted to European use, and finished with improved processes, as French polish for wood-work, &c.

In pursuance of this object, the importance of which has made it necessary to dwell on it at some length, it will be a fixed principle of the Exhibition to grant no reward or prizes except to articles which fully answer to those requirements, *viz.*, that though adapted to European (or any other) use or fashion, and made with improved tools, finished by improved polish, &c., &c., &c., they must be essentially native and traditional in design, construction, and ornamentation.

Suggestion as to classes of articles.

The classes of articles admitted to the Exhibition will be those enumerated below. But before entering on this enumeration, attention is invited to the subsidiary points :—

Subsidiary points.

Exhibits may be accompanied by models and pieces of raw stuff used in the manufacture where desired.

(A). Exhibits may be accompanied whenever the exhibitor thinks desirable by (*a*) drawings or models, illustrating the tools or machinery of manufacture; (*b*) specimens of raw material used in making any particular article, and to which the manufacturer desires to call attention, as, for example, of the silk or thread or wool of any dye used in colouring, &c., &c.

Loan of pieces of old work to serve as exemplars.

(B). It is very much to be desired that, with a view of reviving old traditions, and furnishing good examples for the guidance and instruction of manufacturers and artists, *loans of old and really indigenous specimens of art and manufacture may be procured.*

Very special care will be taken of such articles, and contributors may feel quite secure in sending them.

There are in the houses of the wealthy, and in the "toshakhánas" of the nobility, specimens of real Kabul, Herát and Persian carpets, old shawls, old embroideries, good specimens of arms (inlaid and others), metal-work, &c., which will be simply invaluable in furthering the important object of encouraging and establishing really good Oriental taste.

How far *jails* will be admitted to exhibit.

(C). Jail manufactures will not be required except in the case of carpets and darrís. These will not be allowed to compete with other articles made by free labour, but a separate prize for jail manufactures only will be offered.

Classes of articles to be exhibited.

The classes of articles to be admitted may now be enumerated.

CLASS I.—Cotton Textile Fabrics.

Cotton textile.

White fabrics of the finer classes, diapers or damasks ("bulbul chashm"), &c., "ghati," twills and any special fabrics in this class; but not ordinary "dosúti" or coarse fabrics.

Coloured fabrics.—Lúngís, súsís, &c., with and without ornamented borders.

Printed fabrics.—"Chet," "abras," &c. This art seems to be somewhat decaying. At Mooltan, especially, it used to flourish.

In all cases encouragement should be given to intending exhibitors to print *on the better kinds of cloth*, not on the very inferior "gazi" and other coarse cloth often employed.

Care in getting printed cottons on *good* material.

Printed fabrics ornamented with gold leaf, &c., or with raised patterns in lac composition.

"Darrís."

"Cotton pile carpets."

CLASS II.—Woollen Textile.

This class includes good blanketing and fabrics of all kinds for wear or for hangings; woven shawls also. Attention may be directed to the revival of the *cheaper style of shawl-weaving* for curtains or hangings. The shawl known as "jamewár" (in stripes) has been very successfully adapted for curtains.

Woollen textile.

Proposal to encourage *cheap* shawl-weaving for hangings.

Woollen pile carpets.—In order not to confuse the styles, or to put places where this trade is of long standing to a disadvantage in competing with those in which it is of recent introduction, carpets from each locality, *e. g.*, Kasúr, Hoshiárpur, Mooltan, &c., and Jails, as already noted, will compete in separate classes.

Carpets.

Proposal to do justice to places where the industry is new.

It may be specially reported in this class that no prize will be given for any carpet not purely Oriental or original in design, or not copied from a good Oriental original.

Purely Oriental carpets alone will be rewarded.

It may also be noted that in this class special effort should be made to borrow old Kabul, Persian, Herát, and other rugs and carpets, so as to serve as examples for guidance.

In this class the remarks about old-style carpets *on loan* specially applicable.

CLASS III.—Textiles (Silk).

These include every variety of *(a)* plain silks and satins in patterns, shot, damasked &c., &c.; *(b)* ditto with borders (khes, &c.; *(c)* with gold stripes, as in the Baháwalpur silks; *(d)* if any of really local manufacture. Kamkhabs come into this class.

Silk textiles.

Kamkhabs.

It is believed, however, that they are little, if at all, made in the Punjab. A beautiful specimen, however, made in Kashmir was presented some years ago to the museum, and it is possible that, especially in the Native States, this manufacture may be established.

CLASS IV.

"*Patoli*" (or ilákáband) work and gold lace and ornamented fringes and edging of all kinds.

Work of pátolís.

In this class a variety of beautiful fabrics suitable for trimmings, &c., &c., are produced : *e. g.*, the "gota kaitún," "kaitún-mothera-dár," and various forms of ornamented netted silk, tassels," sejbands," &c., &c.

CLASS V.—EMBROIDERIES.

Embroideries.

This class needs but little comment. It is the one in which, perhaps, *par excellence* native taste can be shown, and that adaptation of such work to almost every class of fabric for wear, for hangings, for screens, for furniture-covering, both Native and European, is obvious.

(*a*). *Embroidery on cotton.*—Special mention may be made of that cheap and effective embroidery in silk on a cotton ground, often of common "níla" or "khárwa," which is so much used for women's chaddars, &c. It is common at Lahore ; and in Hissar also a curious and quaint style, varied by the introduction of bits of thin silvered glass, is indigenous. It may be advantageously shown in pieces of a size suited to curtains, door "pardahs," &c.

(*b*). Embroidery on wool in silk (Kashmir caps, chogahs, &c).

(*c*). Embroidery in silk on cloth, &c. (Delhi embroidery).

(*d*). Ditto ditto in silk and gold thread (nirn zári).

(*e*). Ditto ditto in gold thread (zári).

(*f*). Embroidered gold on velvet, cloth, &c. (karchob).

Loan specimens in this class, again, to be asked for.

This class also offers special scope for loan of good old specimens in those beautiful quiet tints and half tones which contrast so favorably with the depreciated bazár taste for raw and violent magentas, purples, &c., &c.

Special class for ladies' art needle-work.

To be kept distinct.

Subordinate to this class will be a special group for the exhibition of ladies' art needlework of all kinds, and in this branch the better kinds of modern English work may be shewn ; but this will be kept distinct from the general scheme.

Prizes in the *general* class how awarded.

The prizes will of course (in the *general class*) be confined to works of purely native and traditional designs, and special attention will be paid to good and harmonious colouring in the old native plan, while the use of gaudy and violent colouring will be discouraged.

CLASS VI.—Leather Work.

Leather and quill-work.

In this class it is only necessary to call attention to the work of Bilâspur and other places in leather and peacock quill, and its applicability to book-binding, *e. g.*, to a photographic album, to the leather and brass "hukás" of Chunián and Kasúr.

CLASS VII.—Metal Work.

Metal work.

Brass Casting.—Plain hammered copper or brass vessels. Excellence of *form* and workmanship.

Chased, engraved metal work (Hindu, &c).

Copper "niello" tinned with black ground (Persian or Kashmir style).

Perforated or saw-pierced or filed open work in brass.

Caskets, betel-boxes, &c.

Decoration of wrought iron.

It is curious that though Native blacksmiths are by no means contemptible workmen, nothing is now done in the way of decoration of wrought iron.

Hinges, door-straps, locks, lock furniture, &c., to be encouraged;

and similar work in brass.

Good ornamental hinges and door straps, locks, lock-plates and furniture, handles, &c. in wrought iron may be exhibited; also a piece (to show design and work) for a railing suitable for a balcony or garden terrace, not less than 2½ feet high. Brass work of this kind may also be exhibited.

Silversmiths' work.—Vessels, caskets, and ornaments of all kinds.

Enamels (minákári).

Kángra, Mooltan, Bahâwalpur and other *enamels*; ladies' chatelaines in Mooltan enamel.

Jewellery with precious stones; remarks on the possibility of sending.

Jewelled ornaments and jewelled jade.—As a rule these will be too costly for Committees to order, but such articles when of special merit may be sent on loan, or perhaps some of the wealthy Delhi jewellers, &c., may send articles for sale, but no European copies are required in this class. No difficulty whatever was found in 1864 in the matter of safe keeping of articles in this class, and a fine collection was sent from Delhi. Even then it was the *Native* jewellery that was bought.

CLASS VIII.—Pottery.

Glazed pottery.

It is specially hoped to encourage the porcelain of Delhi, the *faience* of Mooltan, Peshâwar and Jullundur. Ordinary *unglazed* ware, if of specially good *material* and *form*, may be sent.

Unglazed only if of very good *form*; or some special *texture*.

Very thin ware from Gujránwála and Baháwalpur, and beautifully finished articles from Rohtak, have been obtained.

Unglazed ware, decorated with water-colour, colour or oil paint, comes under this class.

Terra cotta.

In this class ornamental terra cotta for architectural or decoration purposes may perhaps be produced.

CLASS IX.—Glass.

Glass-blowing.

This class may perhaps not be unrepresented; it is one in which the specimens will be accompanied by the "frit" and other materials employed in making.

Looking-glasses.

Specimens of silvering for mirrors would come in this class.

CLASS X.—Work in Wood.

Wood-carving.

(*a*). Carved and foliated work and geometrical and foliated tracery, suitable for balconies, doors, door-posts and other architectural adjuncts. It is needless to recall the beautiful specimens of this kind that may be seen in the streets of Lahore and other cities.

Furniture to be well made.

(*b*). Furniture of all kinds, plain and carved, made (1) on sound principles of construction, (2) fit for the purpose for which it is intended (*e.g.*, stability in a table, comfort in a chair), and (3) ornamented in really indigenous styles, will be encouraged.

Indigenous style of ornamentation.

(*c*). *Wood-carving of all kinds*, including inlaying in ivory on shisham wood, &c., adapted to boxes, cabinets and teapoys, &c.

(*d*). Lacquered ware of Pákpattan, Dera Ismail Khan, &c., with or without enrichments of ivory.

(*e*). Modes of finishing furniture—

"French polish."

Gilding.

"Gesso," embossed work, coloured or gilt.

Ebonizing, &c.

Painted panels, &c.

Geometric ceilings, painted and gilt (in specimen pieces only)

(*f*). Ivory-carving.

This beautiful art is but poorly represented by ill-proportioned figures of men, camels, bullock-carts, &c. It is hoped that figures of better design and execution, and carved ivory, devoted to suitable ornamental and other work, caskets, book-covers, &c., may be exhibited.

CLASS XI.—Design.

Design.

This is to include patterns and designs of all kinds, painting, drawing (decoration and pictorial), specimens of engraving, wood-cutting, lithograph and illumination.

Prize lists will be compiled and issued hereafter.

List of special prizes to be awarded in each class will be separately issued hereafter.

Exhibition to be held at the end of 1881.

In order to give ample time, it is proposed not to hold the Exhibition till about Christmas time in 1881.

Caution to be observed in making a collection.

It must be borne in mind that an Exhibition to be of any real use is not only to be a brilliant show. It is also very easy to make it a source of inconvenience, if not of positive oppression, to people who understand an invitation to be an order to contribute.

It will be the special aim of the proposed Exhibition to provide a real encouragement to art and manufactures, and evoke latent talent, and revive what of good work is decaying for want of notice and commercial encouragement.

Great care in returning articles sent on loan, and promptly remitting the price of goods sold.

Besides the offer of prizes, certificates, and so forth, very great care will be taken to avoid all cause of complaint in the matter of returning articles uninjured, and making prompt payment for goods sold.

Local Committees of districts.

To consider in what towns, &c., there are good workmen, and propose a kind of estimate of expenditure and of the articles they would like to order.

It is therefore proposed to constitute in each district a Local Committee under the presidency of the Deputy Commissioner. The Committee is requested, in communication with all Tahsíldárs and others having local knowledge, to ascertain in what towns and villages there are workmen whose taste and zeal may be stimulated, and whose arts may be encouraged by receiving orders for work, and thus to propose to the Central Committee a sort of rough estimate of the articles they would propose to send and for which they will require to advance money.

Experience gained in 1864, so that all errors and causes of complaint can now be avoided.

A great deal of experience has been gained by the Exhibition of 1864. There was much delay, no doubt, in making payments to exhibitors in 1864; but that Exhibition was a first attempt, its scope was very large, and thus the managers were almost taxed beyond their power in organizing the return and the

accounting for the vast mass of objects sent up. There can be no doubt that at the forthcoming Exhibition, with its much restricted scope, all the errors of the first undertaking can be avoided. Workmen and exhibitors may rest assured of prompt payment and of the careful return of such articles as are not offered for salé.

Much will depend on the taste and discretion of Local Committees in selecting articles.

If the Local Committees will exercise care and taste in ordering and accepting specimens of work, and in seeing that it conforms to the essential principle already explained in this memorandum, there is no reason to doubt that the proceeds of the sale of goods will çover advances.

In some cases of the poorer workmen goods may be ordered and paid for outright; in others an *advance* will suffice, the balance of price to be remitted when the object is sold.

In some cases it will be found desirable to order and pay for the goods outright, but in others it will be found sufficient to give an advance, the balance to be paid when the article is sold.

Many will send goods on their own account.

There will also be many who will be content to send goods on their own account, as it may be repeated that there is very little risk of their remaining unsold *if they are really in good taste and not of a size and sort that render them unsaleable.*

Discrimination on the part of the Committee will obviate any risk of disappointment in this respect.

The subject of obtaining specimens *on loan* must not be lost sight of.

Circular inviting contributions to the Loan Section of the Lahore Exhibition, 1881.

Purpose of the Loan Exhibition.

In connection with the Exhibition of the Arts and Manufactures of the Punjab to be held at Lahore about Christmas 1881, it is proposed to hold a Retrospective Exhibition of objects contributed on loan and composed of selected examples of the best old work available, which will afford material for comparison with the Art of to-day, and for the instruction of craftsmen and the public.

In the Tosha-khánas of the Chiefs of the Punjab and in the collections of Native gentlemen, as well as in those of Europeans, there are many objects the display of which on this occasion would serve these useful ends. It is but seldom that workmen and the public have an opportunity of seeing such things, and it is believed that, when the aim of this department of the Exhibition and the conditions on which objects will be received are fully made known, the public spirit and patriotism of the Province will cordially co-operate in this effort to encourage and establish good Oriental taste.

The kind of objects most suitable for a loan collection.

The articles made in former days most suitable for the Loan Exhibition are primarily those which are still manufactures of the Punjab, such as carpets, embroideries, jewellery, metal-work or pottery. But all articles of indisputable Oriental manufacture, remarkable for qualities of design, colour, skill of workmanship, or historical interest, are eligible and are valuable as object-lessons in Art. Mere costliness, unaccompanied by the qualities named, would not entitle an article to admission.

The loan of good old Persian, Turkoman, Heráti, or other carpets and rugs, is specially invited. Embroideries used for carpets for Darbárs in silk or in karchob, kamkhabs, shawls and other embroideries may also be named.

The following classes are mentioned to serve rather as suggestions than as limitations :—gold and silver plate when engraved, enamelled, jewelled or embossed; brass or bronze castings, such as images, lamps, &c.; jewelled or enamelled hukás; arms and armour damascened or engraved; wood-work carved or inlaid with ivory or metal, lacquered or painted; illuminated manuscripts; Persian or Indian book-binding of stamped and gilded leather; Persian or Indian pictures; jewellery generally; articles of jade, carved, gold encrusted or jewelled; musical instruments when inlaid, carved or painted; marble, alabaster or steatite inlaid or carved; pottery; *papier mache*; objects of crystal.

Conditions on which objects will be received on loan.

The conditions on which articles will be received on loan are, *1st*, the safe keeping and return of all articles entrusted to the Committee and selected by them for exhibition will be guaranteed; *2nd*, no article lent to the Exhibition can be made the subject of a transfer, nor can any article be disposed of by gift; but each will be returned at the close of the Exhibition to the original lender and to no other person, and to this rule no exception can on any account be made; *3rd*, in cases, however, where an exhibitor may wish to dispose of articles of this class, the Committee will be willing to consider whether their artistic value is such as to entitle them to admission, and will grant facilities for their sale; *4th*, the name of each contributor will be displayed on his contributions.

EXTRACT from the *Punjab Government Gazette* of the 2nd February 1882,—General Department, No. 117, dated 25th January 1882.

THE Hon'ble the Lieutenant-Governor of the Punjab and its Dependencies held a Darbár at Lahore at 12-30 P. M. on Saturday, the 24th December 1881, to mark the opening of the Exhibition of Arts and Manufactures of the Punjab.

All Darbárís were seated in their places one hour before His Honor's arrival, and the Rája of Farídkot, fifteen minutes before that time. The English and Native Civil and Military Officers present at the Darbár

carving, &c., lent by their possessors as examples of design, or as objects of historical interest. Of the best and most instructive of these, as also of the most remarkable work of to-day, it is proposed to take photographic pictures, which will be of great value to artistic and industrial schools and for popular instruction in museums. The increasing activity of collectors of Oriental art treasures is yearly diminishing the number of such examples, and renders necessary the preservation of authentic records.

"In this department the thanks of the Committee are due to the Lords of the Committee of Her Majesty's Council on Education, and to Sir Philip Cunliffe Owen, the Director of the Science and Art Department, London, who authorized Mr. C. Purdon Clarke, the Special Officer in India for the Indian Museum, South Kensington, to place as much of his collection for that institution as might be available at our disposal, and also requested that gentleman to assist in the undertaking—a request which Mr. Clarke has most liberally and cordially fulfilled.

"To His Highness the Mahárája of Kashmir; to the Mahárája of Patiála; to the Rájas of Jínd, of Nabha, of Kapurthala, of Farídkot; to the Náwabs of Baháwalpur and Maler Kotla; to the Mahárào Rája of Alwar ; to Rája Harbans Singh of Lahore; Sardár Narindar Singh of Lahore; the Náwab of Pataudi, Muhammad Ikramulla Khán, and Hurdhian Singh of Delhi; to Bábu Chundra Náth; to Rái Kanhya Lál, Rái Bahádur; Sardár Mahtab Singh of Gujránwála; to Sardár Jowála Singh, Raís, Batála; to Sardár Mán Singh of Gujránwála; to Lála Jamiat Rái of Pasrúr; to Sardár Bhagwán Singh of Amritsar ; to Násir Ali Khán and others, we are indebted for the loan of many articles of great artistic interest and value, and also for contributions to the commercial side of the Exhibition.

"We have to thank Mr. Lockwood de Forest of New York, who has kindly lent copies executed for him of the fine tracery from the mosques of Ahmedabad, and has also contributed an interesting series of sketches from Kashmir and Baltistan.

"Valuable loans have also been contributed by His Excellency the Commander-in-Chief, Mrs. W. Chichele Plowden, Mr. W. H. Halsey, the Revd. W. H. Tribe, Mr. Alex. Lawrence, Mr. Dav. E. Ross, C. I. E., Mrs. W. G. Davies, and many others, for whose co-operation and assistance our thanks are due.

"The Committee desire to express their sense of the obligation under which they are laid by the generally cordial co-operation of the District Officers of Government, who, with the assistance of Local Committees, composed of the leading Native gentlemen, have selected, and in some cases personally superintended the preparation of articles for exhibition. They have had to contend with some difficulties owing to the sickness which has recently prevailed, and also in no small degree to the apathy of the people, who are naturally slow to apprehend the drift and intention of a project which, though familiar enough to Europeans, is still a novelty in the Punjab.

"To Rái Kanhya Lál, Rái Bahádur, the Executive Engineer of Lahore, the Committee are indebted for the despatch with which he erected the temporary buildings in which the bulk of the collection is displayed, and hastened the completion of the lower storey of the new Mayo School of Arts.

"The severe sickness, and consequent scarcity of labour, which prevailed in Lahore during the autumn, rendered his task, and that of the contractor, Rái Mela Rám, a difficult one, which, in the opinion of the Committee, has been accomplished with success.

"I have now to request Your Honor to view the Exhibition and to declare it open."

Háji Gholám Hussain then read a translation of the address in Urdu.

His Honor replied to the address in English, to the following effect:—

"GENTLEMEN,—Before proceeding to fulfil the duty you have asked me to perform, I wish to say a few words in reply to the address which you have made to me. In that address you have set forth clearly and accurately the objects of this Exhibition, and I have every hope that those objects will be fulfilled.

"We have here presented to view specimens of Industrial Art from all parts of the Punjab, some of them made at the present day, others produced by the workmen of former times, both exhibited side by side in such a way that comparison between old and new work can easily be made. From such comparison the workman can obtain correct views of what is best in style and execution, which will be useful to him in future in the exercise of his craft. The public taste is also cultivated and raised by the sight of the best specimens of their skill which the workmen of the Province can produce.

"The general effect, and what may be called the educational effect, upon workmen and upon the public, cannot, therefore, fail to be good; for amongst the specimens exhibited of ancient and modern work, though some may be faulty, yet many are good and some are excellent. The awards of the judges will direct attention to the objects of special merit, and an examination of those which have gained prizes will show how far the allegation which has been made, and which you have mentioned in your address, that the arts and handicrafts of the Punjab are deteriorating under the influence of cheap importations and imitation of European design, is correct.

"True taste and a knowledge of the rules which govern correct design can be gained only by study, added to natural aptitude. Workmen often possess this taste in the particular lines of work which they follow. Students and connoisseurs may also acquire it, but the general

public are influenced more by caprice and fashion than by true taste founded upon study and knowledge. Things are valued often rather for their novelty, their rarity, or their strangeness, than for the merit of their design ; and they are brought into general use because they are cheap rather than because they are beautiful. This explains why the people of this country, whose own art-manufactures are so good, adopt English articles, which seem to us, and probably really are, common and ugly when compared with Punjab work; and it is all the more necessary on this account that the public taste should be correctly guided.

"It is more than seventeen years since the last Punjab Exhibition was held. Many who are present here to-day remember the interest which was felt in that event throughout the country. The results of it were embodied in a work by one of the members of your Committee, Mr. Baden-Powell, which gives a full and clear account of the products, the arts, and the manufactures of the Province at that time—a work probably the best of its kind which has been produced in India. The Exhibition which we are now holding is more limited in scope; it comprises only the industrial arts and manufactures of the Punjab, which we believe are at present still too little known.

"In a frontier province like this, where in former times the professions of arms and agriculture chiefly occupied the attention of the people, it is especially desirable to foster industrial arts and manufactures ; for in a period of peace and security such as India enjoys under the rule of Her Majesty the Queen-Empress these have an opportunity for development which did not in former times exist. The rapid increase of the population renders it necessary to seek in every direction for some means of employment besides agriculture which will bring money into the country and support its people ; and one great means of providing such employment is to encourage a demand for local manufactures, which can best be done by making what our workmen can do more widely known ; and I have reason to hope that this, which is one great object of the present Exhibition, which you, gentlemen, as well as myself, have in view, will be in some degree accomplished. Since the last Exhibition held at Lahore, articles have been contributed from the Punjab to several exhibitions held in India and Europe, and the work of the Province has in this way become more generally known.

"A School of Industrial Art has been founded at Lahore in memory of the late Lord Mayo, over which Mr. Kipling, your Secretary, ably presides. Schools for training young men and boys in industrial art have been established at Hoshiárpur and at Kasúr. A Central Museum has been established at Lahore, which is largely visited, and has tended in some degree to make manufactures of the Punjab better known to the people.

"All the support which the Government can effectually give to institutions which have for their object the improvement and extension of Punjab manufactures and industries has been and will be given ; but it must be remembered that the promotion of such industries rests rather

with private persons than with Government. The President of the Board of Trade, in addressing the Carpenters' Company in the city of London, recently made a remark which we must admit to be strictly true. He said:—"We are all agreed that commerce flourishes most when left alone, and that the free breath of competition encourages a healthy growth, while anything in the nature of State interference or protection must of necessity produce an enervated and weakly plant." I say, therefore, while Government desires to set examples of design and method before workmen and before the public, and thus to guide the public taste, it does not interfere with trade; and if the manufactures of the Punjab are of any value, it is through trade and competition that they must take their proper place in the market of the world.

"The collection which has been brought together for this Exhibition is as complete as the labours of the Municipal and District Committees, of the District Officers, and of your own Committee, assisted by the kind help of the chiefs and gentlemen who have contributed articles on loan, can make it. I feel sure that the visitors will appreciate the efforts which have been made towards this end, which deserve our hearty thanks.

"But, gentlemen, while acknowledging the debt we owe to the contributors, I think more particular mention should be made of a gentleman whom I know to be the mainspring and guiding spirit of this Exhibition: I mean Mr. Lockwood Kipling. It is to him we owe the inception of it, and it is he who has organized and arranged the collection. His long study of the art-manufactures of the Punjab as Principal of the School of Industrial Art and Curator of the Lahore Museum, his exquisite taste and skill in design, and his unwearied industry, have enabled the Government to make this Exhibition, what I believe it to be, a well-ordered and well-arranged collection of the art-manufactures of the Punjab. Whatever measure of success it may obtain is mainly due to Mr. Kipling's efforts. The work has been to him a labour of love, but none the less on this account does it deserve our warmest acknowledgments.

"Gentlemen, I will no longer detain the present company from inspecting the collection which has been prepared for our view, and I invite you to accompany me through the Exhibition."

A translation of His Honor's reply was then read by the Secretary to the Punjab Government in Urdu.

After this His Honor led the way from the Darbár tent to the Exhibition building, accompanied by the Committee and the officers of Government at head-quarters of Government, and followed by Darbárís and European visitors. His Honor proceeded slowly through the building to the steps of the School of Art, on reaching which His Honor declared the Exhibition open.

On the conclusion of this ceremony the Hon'ble the Lieutenant-Governor passed through the School of Art to his carriage and left with the same ceremonies as were observed on His Honor's arrival. The Rája of Farídkot also left with the same ceremonies as were observed on his arrival.

No. 673, dated Lahore, March 1882.

From—J. L. KIPLING, Esquire, Honorary Secretary, Punjab Exhibition, 1881,

To—The Secretary to Government, Punjab.

I AM instructed by the Central Committee to submit a brief general Report of the Punjab Exhibition of Arts and Manufactures held at Lahore from the 24th December 1881 to the 21st January 1882. This Report is confined to official and executive details, and does not include any critical reference to the articles exhibited, the Jury Reports on which, with the awards of prizes, will be submitted on another occasion.

2. The proposal to hold an Exhibition was sanctioned by His Honor the Lieutenant-Governor in July 1880, and a rough draft of the scheme, sketched by the Principal of the School of Art, who was afterwards appointed Honorary Secretary, was handed to Mr. B. H. Baden-Powell for embodiment in the form of an official prospectus. In this document the aims of the Exhibition were set forth at length, the kinds of work which it was considered most desirable to show were enumerated and classified, and arrangements for securing the organized co-operation of District Officers and Local Committees were indicated. This prospectus was circulated in English and the Vernacular to all who were likely to render assistance, and in each district, Committees, comprising the leading Native gentlemen, were formed, who, after deliberating on the capabilities of their neighbourhood, made advances to some workmen and induced others of more substance to contribute towards a representative collection of local productions.

3. To make these collections as complete as possible, preliminary rough lists of what might be expected were sent up by each Local Committee. These were printed and circulated for further suggestions from any officers possessing local information. There was at this stage in some places an inclination to fall into the error that because some one kind

of work was better done elsewhere it was not worth the while of an obscure district to contribute. Familiarity with homely forms in other cases obscured a just appreciation of their intrinsic merit, or, of what was of equal importance, their relative value as compared with similar work from other places. And the results might perhaps have been still more satisfactory, if the Secretary, instead of being confined to correspondence merely, could have personally visited and conferred with Local Committees. But, on the whole, the intention of fully and fairly representing the actual state of the arts of life in the Province was intelligently grasped.

District contributions.

4. The following statement of the number of classes in which each district exhibited gives, with one or two obvious exceptions, a fair idea of the relative importance as places of trade or manufacture of the districts of the Punjab :—

OUT OF 12 CLASSES APPEARED IN

11 Classes.	10 Classes.	9 Classes.	8 Classes.	7 Classes.	6 Classes.	5 Classes.	4 Classes.	3 Classes.	2 Classes.
Lahore.	Delhi. Hoshiárpur. Peshâwar.	Mooltan. Gurdáspur. Amritsar. Ludhiána.	Jhang. Jhelum. Gujránwála.	Shahpur. Jullundur. Rohtak.	Ráwalpindi D. Ghâzi Khan. Simla.	Kohát. Gurgáon. Hazára. Montgomery. Siálkot. Umballa. Hissár	Ferozepore. Gujrát. Kángra. Karnál. Sirsa.	D. Ismail Khan. Muzaffargarh.	Bannu.

Lahore.

5. Lahore, it will be seen, contributed in every class but tea, and the Local Committee, with the assistance of Mr. Bull and Khán Bahádur Barkat Ali Khán, spared no pains in getting together articles of actual trade and loans of good examples. The Lahore loan collection, however, was inferior to that sent from Delhi and other places. The sickness that prevailed during the autumn was perhaps in part the cause of Lahore being behindhand as to time, but the idea entertained by exhibitors that, being on the spot, they could send in up to the last minute, counts for something. A considerable and unnecessary amount of labour was caused by the prevalence of this notion.

6. An exception to the rule that the importance of a district as a place of trade may be gauged by its position in the foregoing enumeration is Hoshiárpur, which, in the completeness and admirable quality of its various contributions, and the careful management of all the details connected with its display, may fairly claim in a relative estimate to take one of the highest places in the Punjab Exhibition.

Hoshiárpur.

7. Pesháwar was the earliest to take up the work, and its collection, besides being most punctually delivered, thanks to the efforts of Mr. W. B. DeCourcy and Mr. G. C. Walker, who acted as Secretaries to the Local Committee, were of great interest and value.

Pesháwar.

8. Much of the best jewellery available in Delhi was sent to the Bengal Exhibition, but the Local Committee, directed by Mr. T. W. Smyth, the Deputy Commissioner, Mr. E. W. Parker and H. Maude, were able to induce Messrs. Mánik Chand, Moti Rám, the pictorial artists, potters and other producers, to contribute largely, besides sending some fine and costly examples of old work for the loan collection. Delhi also sent a decorative artist, who executed a characteristic example of the wall decoration now practised on one of the archways of the Exhibition building.

Delhi.

9. At Mooltan, Mr. W. A. Harris, Extra Assistant Commissioner, acting under the orders of the Deputy Commissioner, took great pains to secure the co-operation of local manufacturers, and with such good result that the display of Mooltan silks, cotton and woollen pile carpets, enamels, &c., was the finest ever got together. Lála Shiva Rám, member of the Municipal Committee, and other manufacturers of silks and carpets, sent their goods voluntarily.

Mooltan.

10. The epidemic fever at Amritsar was a sore hindrance to Mr. Nicholl, the Secretary to the Municipal Committee, in whose hands, assisted by Sardár Bhagwán Singh, Davi Saháí and Chamba Mal, Sheikh GholámHussain, &c., the management of the Amritsar contingent was placed. In spite of this, and of the greater part of the articles arriving late, Amritsar

Amritsar.

took the place in the Exhibition, by the number and value of its contributions, to which it is entitled as a manufacturing centre. The case of silk showing spinning and dyeing, arranged by Lála Sant Rám, and presented after the Exhibition to the Lahore Museum, and the numerous and elaborate works in wood, &c., wrought under the superintendence of Sardár Bhagwán Singh, ought to be especially mentioned.

Ludhiána.

11. The Ludhiána collection was sent chiefly through Mr. Wakefield, and, besides loans from that gentleman, comprised independent contributions from local producers and a complete collection of printing, book-binding, &c., from the Ludhiána Mission Press.

Gurdáspur.

12. The Gurdáspur commercial collection was complete and included an interesting series of examples of raw silk from Messrs. Lister & Co., and loans of various objects from Sardár Jamiat Rái of Malla, and Diwán Jamiat Rái of Kanjrúr. It was sent forward in good time by Mr. J. W. Gardiner.

Jhang.

13. The contributions from Jhang were of unusual variety and interest, especially the wood-carving and inlaid-work from Chiniot, the pictures by a mistry attached to the Jhang Municipality, and the silversmith's and enameller's work. The contributions from this district were chiefly forwarded through Munshi Muhammad Latíf, Extra Assistant Commissioner.

Jhelum.

14. Jhelum sent, among other things, brass-ware engraven with bold ornament from Pind Dádan Khan, which was much admired.

Gujránwála.

15. From the Gujránwála district came some important loans, notably embroideries from Sardár Mán Singh, and silver-work and arms from Sardár Narindar Singh. Sardár Jowála Singh and other gentlemen enumerated in the lists of loans from the districts also lent articles. The commercial collection was not very large, but included ivory, cutlery, brass-ware and cotton fabrics. The Deputy Commissioner was seconded by Lála Múlráj, M. A., and Fakír Jamál-ud-dín.

Shahpur.

16. The collection from Shahpur, through Mr. Frizelle, yielded in interest to none in the Exhibition. The carved doors from Bhera, purchased for the South Kensington Museum, were remarkable for their price as well as for their artistic qualities; the lac-turnery from Sahiwál and the green-stone lapidary work from Bhera were also excellent.

Jullundur.

17. From Jullundur came cotton, pottery and silks. Sardár Bikrama Singh, Ahluwálía, C.S.I., was instrumental in securing a good representation of this district.

Rohtak.

18. An excellent display was made by Rohtak, which sent very good seal-engravings, phúlkárís, jewellery, cutlery, and a little pottery. Colonel Harcourt, the Deputy Commissioner, also sent two neatly-arranged cases showing the various dyes in use, which were afterwards presented to the Lahore Museum by the Municipal Committee.

Ráwalpindi.

19. The collection from Ráwalpindi was not large, and calls for no particular mention.

Dera Gházi Khan.

20. From Dera Gházi Khan came some interesting examples of beautiful coloured wool-weaving done by women, shutranjís, camel-bags, &c., ornamented with white shells, which were all sold at once.

Simla.

21. Major P. Nisbet made special efforts at Simla to have its furniture trade well represented, and the workmen were encouraged to strike out of the hackneyed line with which visitors are familiar. Mr. Goad also exerted himself to send good work down, and the collection was in good time. For interesting specimens of the characteristic embroidery by Native ladies the Exhibition was indebted to Major Nisbet.

Hazára.

22. Owing to a misconception of the scope of the Exhibition, Hazára was late in sending. Lieutenant Leigh, who had recently joined from Hoshiárpur, was able at the last moment to send some admirably characteristic specimens of enamelled silver phúlkári embroideries, and baskets, &c.

Montgomery.

23. From the Montgomery district Mr. Donald and Munshi Álam Shah forwarded examples of the cotton printing of Kot Kamália and the wood lacquer of Pákpattan with cotton lúngís.

Siálkot.

24. The staple of the Siálkot contributions was koft-work; there also came some excellent wood-work, notably a fine door, purchased for the South Kensington Museum, and a carved mantel-piece contributed by Baron Bentinck, who also exerted himself to send forward phúlkárís, &c. Messrs. Greenwood contributed rackets, canes, &c.

Umballa.

25. Umballa (besides brass-ware and embroideries) sent some seal-engravings by Harnám Singh and Pertáb Singh, silversmiths, which is probably the best seal-cutting yet done in the Province. Through Lieutenant Temple were sent specimens of the cane-ware and baskets made in this town. Umballa was also represented by a selection of toy figures by a resident who came originally from Lucknow.

Hissar.

26. Embroideries were the most notable feature in the Hissar goods.

Kohát.

27. Kohát could not be expected to furnish a great variety, but its small collection included felt carpets, arms, and some fine coloured silk and cotton-woven fabrics.

Gurgáon.

28. Brass-ware from Rewári was sent from Gurgáon, and glass bangles with some rugs and nechas, which arrived after the Exhibition was open.

Férozepore.

29. The transfer of Lieutenant Temple, Cantonment Magistrate, who was taking much interest in the Ferozepore contributions, caused less to be sent from this district than what was expected. The lac-turnery by Seráj-ud-dín was, however, of remarkable excellence.

Gujrát.

30. Gujrát contributed liberally of koft-work, and the very convenient chairs made at the chief town of the district were sent up by Colonel Harington, the Deputy Commissioner, and promptly sold.

31. From Karnál the contributions arrived late, and were not of much importance; only two or three specimens of the silver beads, which are a speciality of Pánipat, being sent.

Karnál.

32. The things from this district were but few in number, nor is it perhaps reasonable to expect much.

Sirsa.

33. Dera Ismail Khan was conspicuous by the fine lacquered wood-ware combined with ivory.

Dera Ismail Khan.

34. Besides tea, in which class twelve tea estates exhibited through the Kángra Valley Tea Association, silver and enamelled jewellery and pattu were sent from Kángra.

Kángra.

35. Through Mr. Steel were despatched some characteristic silver-work, cotton khes, and specimens of kamangri-work, which still lingers in the Punjab.

Muzaffargarh.

From Bannu the contributions were very few and of no great importance.

Bannu.

36. The following list gives the names of those who were good enough to send articles for exhibition from various districts, but does not include those already mentioned :—

DELHI.

Muhammad Ikrám-ulla Khán, Honorary Magistrate, Delhi.

Lála Hardhián Singh, Member, Municipal Committee, Delhi.

Rashíd-ud-dín, Delhi.

Lála Parmesri Dás, Delhi.

Lála Rám Kishen Dás, Delhi.

GURGAON.

Laik Rám, Lambardár, of Chandpur.

ROHTAK.

Lála Nának Chand of Badli.

Indar Singh of Kutáni.

Ghirdára Singh of Rohtak.

Kedár Náth of Rohtak.

Ghirdára Singh, Ala Lambardár, of Keloi.

Abdul Gani of Jhajjar.

UMBALLA.

Sardár Jewan Singh, Shahíd, of Sháhabad.
Sardár Kanh Singh, Ditto.
Sardár Jewan Singh, Umballa.
Lála Bansi Lál, Jagádhri.

AMRITSAR.

Sardár Bhagwán Singh.
Lála Sant Rám.
Khán Muhammad Shah, Khán Bahádur.
Lála Karam Chand.
Khyr-ud-dín.
Diwán Jamiat Rái of Kanjrúr Gurdáspur.
Sardár Jamiat Rái of Malla.
Hamid Shah, Siálkot.

LAHORE.

Rája Harbans Singh, Lahore.
Sardár Narindar Singh.
Sardár Násir Ali Khán.
Bábu Chandar Náth.
Nawáb Abdul Majíd Khán.
Mián Inait Khán, Sadr Bazár.
Mr. W. Bull.
Bahádur Singh, Kasúr Tahsíl.
R. N. Mody.
Rái Kanhya Lál, Rái Bahádur.
Sardár Mehtáb Singh, Batála, Gujránwála.
Mirza Fakírulla, Wazirabad.
Diwán Mohan Lál.

FEROZEPORE.

Mirza Said-ud-dín Ahmad Khán, Extra Assistant Commissioner.

JHANG.

Rám Chand.
Devi Ditta.
Thakur.
Mahrum.
Muhammad Bakhsh.

LUDHIANA.

Bábu Abnáshi Rám.
Sardár Narayan Singh.

37. It has already been remarked that the efforts of District Officers largely contributed to the success of the loan as well as the commercial side of the Exhibition. But the most important part of the loan collection was furnished by Mr. C. Purdon Clarke, Special Officer in India for the South Kensington Museum. When the proposal to hold an Exhibition in Lahore was sanctioned, Mr. Clarke received instructions from the Lords of the Committee of Council on Education to remain in India for an extended period, for the purpose of seeing it and securing specimens of modern Punjab work. He was also authorized to assist the undertaking in any way that seemed fit. Mr. Clarke arrived from Kashmir on the 25th November, and at once proceeded to arrange in the central hall of the Chauburji a collection of old Kashmir and Persian chased and engraved copper-ware, Kashmir *papier-mâché* and painted wood-wórk, Khotan; Persian and Kashmir carpets and gabbhas, with some fine embossed silver, Kashmir enamel, a splendid series of pictures, and other articles. Mr. Clarke not only gave strenuous hard labour to the arrangement of the South Kensington Museum loan display, but his knowledge and experience of exhibitions rendered his cordially given advice and assistance of great value in matters connected with the general arrangement.

The loan collection.

38. Mr. Lockwood de Forest of New York assisted in the undertaking with no less heartiness and cordiality. Two full-sized copies of the celebrated windows in the Bhaddar, Ahmedabad, and a series of panels, copied from other stone-carvings in wood, were contributed by Mr. de Forest, as well as a number of sketches in oil of landscape scenery in Kashmir and Skardo, and a quantity of fine examples of rare and curious metal-work from Kashmir and Nepal, and some remarkable kamkhab and other art objects.

39. Mr. D. Ross, C.I.E., was good enough to place his large and varied collection at the disposal of the Honorary Secretary, who selected a great number of articles, including furniture, arms, pottery, ivory carving, sculpture, &c.

40. His Excellency the Commander-in-Chief, Mr. H. M. Plowden, Mr. W. S. Halsey, Mrs. W. Chichele Plowden, the Revd. W. H. Tribe, Mr. A. Lawrence of Agra, Colonel W. G. Davies, C.I.E., Captain J. W. Ottley, R.E., Major Bailey, 11th Regiment, Dr. E. Burton Brown, Mr. H. B. Goad, Dr. Pringle, Mr. F. Haden Cope, Mr. Wakefield, Deputy Commissioner, Ludhiána, Mr. Faddy and others also contributed to the loan exhibition.

41. His Highness the Maháráo of Alwar sent some exceedingly choice and valuable art treasures, the most important of which were a superbly illuminated copy of the Gulistán of Sadi, and ivory carvings of microscopic delicacy of execution.

42. His Highness the Mahárája of Kashmir caused a large quantity of costly shawls, embroidery, *papier-mâché*, and chased and enamelled silver-ware to be sent.

43. His Highness the Maháraja of Patiála furnished interesting examples of the actual manufactures of his territory, including some articles of great artistic merit and others remarkable for mechanical ingenuity and finish.

44. His Highness the Rája of Jínd sent a smaller selection of objects, among which were some very good enamels and highly ingenious locks.

45. From the Kapurthala State, through Mr. C. M. Rivaz, who took great personal interest in the Exhibition, there came a collection both of old and modern work, which comprised some of the most striking and instructive objects shown. Among these may be specially mentioned a fine embroidered masnad, in coloured silk on a yellow ground, believed to have been made in Kabul or Bokhára, and a well-executed model of the large temple at Kapurthala by Nihal Singh. This last was subsequently presented by the Kapurthala Darbár to the Lahore Museum. The actual manufactures of the State were (in cotton prints especially) of such excellence that they were sent forward to take their place among the districts of the Province. The leading members of the Kapurthala Darbár were present at the Exhibition and brought up some of their artisans. Mr. Rivaz with Mr. Purdon Clarke and the Honorary Secretary

took pains to explain to the cotton printers from Sultánpur the points wherein their generally excellent work fell short of that from Kashmir and other places.

46. His Highness the Rája of Nabha sent a small collection, which comprised some good ivory carvings.

47. His Highness the Nawáb of Baháwalpur sent a collection of the very pretty and tasteful unglazed earthenware, which is a specialty of the State, as well as samples of the richly-coloured silks and no less richly-wrought enamels peculiar to Baháwalpur.

48. The Rája of Chamba lent a collection which very fully illustrated the simple manufactures, the quaint ornaments and strange costumes of the hills, with a number of the curiously elaborate pictorial rumáls or handkerchiefs, embroidered in silk and gold on both sides, which occupy the leisure of Native ladies of rank in the hills. The completeness of this varied and interesting collection of objects is due to Major C. H. T. Marshall, whose valuable assistance was most cordially given.

49. From the Nawáb of Maler Kotla was received, through Mr. Macnabb, Commissioner of Umballa, some rare examples of a kind of Bedar-work, different in character from that of the Deccan, and supposed to have been made in Kashmir, with other pieces of richly-wrought metal-work.

50. The Rája of Farídkot, the Sardár of Kalsia, the Nawáb of Pataudi, and the Rája of Goler contributed damascened and jewelled arms.

51. The special exhibition of educational apparatus arranged by Colonel W. R. M. Holroyd, Director of Public Instruction, Mr. Dick of the Training College, and Mr. J. D. Staines of the District School, may for convenience be classed as a loan. It filled a separate apartment, and consisted of school-books, maps, model-desks and benches, examples of improved Urdu writing and printing, and apparatus for instruction in science, such as air-pumps, electric machines, &c., all of which were made in Lahore.

52. Doctor Leitner lent a case displaying original and translated works of Oriental literature. But his most valuable and interesting contribution, so far as the special objects of the Exhibition are concerned, was an analysis with coloured illustrations of the pattern notation used by

Kashmir shawl-weavers, whose patterns are written out in an elaborate code of signs and chanted by the leading workman as he sits with his fellows. This system is in daily use in our jails and elsewhere, but the more intricate and scientific Kashmir code, which condenses flowing forms and minute and brilliantly-coloured ornament in a formula of words, has not hitherto been thoroughly analysed; nor have the subtle colour distinctions and nomenclature been fairly shown. The dialect is as curious as the symbols, and all the peculiarities of the system are fully displayed in Dr. Leitner's exhaustive and valuable exposition.

In Europe, it need scarcely be remarked, the perforated cards of the Jacquard loom take the place of written notation, now only used for knitting lace, &c., of one colour.

53. Dr. Leitner's analysis demonstrates how little foundation there is for the oft-repeated assertion that the Indian craftsman is himself the designer of his work, which is supposed to be wrought *khud-ba-khud* or spontaneously. In reality the great mass of Kashmir shawl-weavers have little more freedom than the pierced cards in a European pattern loom, and the designer, as in Europe, is the paramount authority. This generalization holds true with regard to embroidery of the needle, the patterns for which are nearly always stamped from engraven wooden blocks.

Printing.

54. This department of the Exhibition was not included in the original plan, and was intended to show the work of the various printing presses in Lahore. Specimens of typography and book-binding were exhibited by the Railway and Central Jail Press, who also showed printing machinery at work, and by the Secretariat Press, Public Works Press, Tribune Press, W. Ball's Press, Victoria Press, Central Book Depôt Press, Koh-i-Núr Press, Mitrabilas Press, and Ludhiána Mission Press.

Photographing.

55. It was considered advisable to take photographs of such of the articles exhibited as were remarkable for design, to be preserved as records, and made accessible to Schools of Art and the public. Corporals Stroud and Guest arrived from Roorkee

on the 6th January, and at once began work. The gloomy weather was a great hindrance, but upwards of a hundred negatives were taken.

Jail carpets.

56. One of the special features of the Exhibition was a display of the carpet manufactures in the jails of the Province. This was made the subject of a competition, in which 10 jails entered for carpets and 14 for cotton darrís. The accompanying circular was forwarded to all Jail Superintendents through the Inspector-General of Prisons, who also drew up the Report of the Special Jury appointed to adjudicate on them:—

"To Superintendents of Jails in the Punjab where Woollen Carpets and Cotton Darris are made.

"A prize or prizes, at the discretion of the Central Committee and Jury of the Punjab Exhibition of Arts and Manufactures, will be given:—

"1. For the best carpet, measuring 8 feet by 11 feet, made in Her Majesty's Punjab prisons, exclusively by convict labour. The conditions for which rewards will be given are excellence of design and fidelity to Oriental tradition, quality of colour, of wool, and strength and neatness of the fabric. The cost of production will also be considered in the adjudication.

"The carpet may be copied from any Kabul, Herát, Kandahár, Persian or Turkoman original, which may also be exhibited. Old and well-worn patterns are not ineligible, but it is hoped that an effort will be made to produce carpets which, while they are thoroughly Oriental, may possess to some extent a character of novelty. Original designs are also eligible, and they will be judged by their conformity to the recognized canons of Oriental surface decoration. The count of stitches per inch may be specified; but, although delicacy of execution will be considered, propriety of design and good quality of colour will rank before mere fineness of texture.

"2. Prizes will also be given for the best cotton darrí measuring 8 feet by 11 feet. Neatness and solidity, with good colour and design, will be especially looked for, and the price per square yard must be specified.

"3. Samples of raw and coloured wools and cottons arranged in groups of tints should accompany the carpets and darrís shewn. Specimens of the dyeing materials may also be sent.

"If for any special reason the size specified may be considered unsuitable, the Committee will, on reference being made, consider the case; but it is very desirable that, so far as possible, this size should be adhered to.

"Carpets and darrís should be ready for delivery in Lahore on the 1st of December next."

The buildings.

57. The first requisites for an exhibition of which carpets and textiles of a large size form part are space and light. Rái Kanhya Lál, Rái Bahádur, Executive Engineer of Lahore, designed a temporary building connecting the Chauburji with the new School of Art, which were of themselves insufficient for the purpose. This *annexe* in the form of the letter L gave two galleries 20 feet wide, liberally pierced with windows and opening at intervals into ten bays, ten feet in depth. At the intersection of the limbs of the L was a court 43 feet by 36 feet, supported on light iron framing. The temporary building was nearly 300 feet long, enclosing an area of over 10,000 feet. The cost to Government was in round numbers Rs. 10,000, but the contractor, Rái Mela Rám, in his usual liberal spirit, did not confine himself within the terms of his contract, and expended more than the stipulated sum. The actual cost may have been about Rs. 12,500. Owing to the unusual sickness labour was scarce, and both engineer and contractor had many difficulties to contend with, and it was not until the 10th December the building was fairly completed.

Fittings.

58. To provide fittings for this large area, the surplus stores of the Museum were drawn upon for glass cases and tables. Dr. G. W. Leitner lent a number of tables and desks from the Government College. Mr. Staines supplied some desks from the District School, and Bábu Chundra Náth Mittra furnished some large glass cases from the Government Book Depôt. In addition to these it was found necessary to make 12 glass show-cases and 6 glazed cupboards for the display of goods likely to be injured by dust. A large quantity of rough benching was also made for side-tables, &c., in the cheapest possible manner, and a central trophy stand was built of rough timber in the South Kensington Loan Court. The furniture, &c., in the wood court was disposed on two *estrades* a foot in height of rough boarding. The fittings generally

were covered with dark red madder-dyed khárwa, which is on the whole the best colour for a general back-ground. Care was taken to leave as many passages and gangways as possible to facilitate circulation, and on the fullest days there was but little inconvenience from over-crowding. Mr. D. Ross, C. I. E., Mr. B. T. Hill and Mr. H. E. Brereton lent safes and strong boxes from their respective offices for the safe custody of jewellery.

Arrangement.

59. The arrangement was a matter of some difficulty owing to the late arrival of a large proportion of the exhibits. The annexed rough plan will give a general idea of the disposition of the various classes. Carpets, darrís, felts, and embroideries of large size were hung above the cases and tables down the centre of the long galleries and furniture court, and against the walls of the School of Art. The symmetrical masses of rich and varied colour which these textiles afford were relied upon to give a decorative effect. No decoration, strictly speaking, was attempted except in the case of the specimen of Delhi wall-painting and a set of illuminated texts from the Book of Ecclesiaticus in the entrance hall. The anticipation that no extraneous ornamentation would be necessary was fully justified by the effect of abundant light and color.

60. In theory it is necessary to produce a really harmonious effect to have the materials of a display in hand. It may be doubted, however, whether the arrangement of any exhibition was ever accomplished on these favorable terms; and the only course in this case was, having fixed on a plan, to send things forward to their places as they arrived. In this work the Honorary Secretary was greatly assisted by Mr. Bull, Lála Dhanpat Rái, the Clerk of the School of Art, Mr. Teeling, and the leading students of the School of Art, who arranged all the drawings and other parts. Mrs. Kipling and Mrs. Ibbetson were of great service in the toilsome work of opening out and putting in order the textile fabrics. As far as possible, the contributions in each class were disposed in the order of districts, beginning from the south with Delhi and ending with Kohát. It was only in textiles and small wares, however, that this sequence could be strictly adhered to.

61. An attempt was made by Mrs. Kipling to show the decorative uses in Anglo-Indian house-furnishing to which materials procurable in the country may be put. A bay was furnished on this principle, and though it was more of a sketch or suggestion than a perfectly completed interior, it fairly served its purpose of calling attention to the subject, and was appreciated by the class for whom it was intended.

Refreshments.

62. A refreshment-room was neatly fitted and well-served by Messrs. Nusserwanji & Co. of the Railway Refreshment Rooms, who paid a nominal rent of Re. 1 daily.

The opening ceremony.

63. The Central Committee, when consulted by Government as to the opening ceremony, accepted the alternative of a State Darbár in preference to an ordinary assemblage of the public, as being calculated to give more importance to the occasion.

64. As the proceedings at the Darbár, the text of the Committee's address and His Honor's reply were recorded at length in the *Government Gazette* and in the public press, it is unnecessary further to allude to them here.

Admission rates.

65. The price of single season tickets was fixed at Rs. 5; of family tickets at Rs. 10.

During the first week the admission fee to the Exhibition, payable at the door, was Re. 1; during the second 4 annas; in the third 2 annas, and in the fourth 1 anna.

Arrangements for free artisans' tickets.

66. In considering the admission rates, the Central Committee, before the Exhibition was opened, specially provided for making it freely accessible to artisans, and, in addition to the priced tickets, a large number of free artisans' tickets were prepared. These were distributed by the members of the Committee, by the Honorary Secretary, through the leading students of the School of Art, heads of offices, the Railway authorities and some school-masters. A daily average of 61 persons visited the Exhibition with these tickets. This includes some schools and college classes, but not certain *employés* who were prevented by their avocations from attending at the usual hours, and who were admitted free by special arrangement with the Honorary Secretary, *e. g.*, the printing staff of the *Civil and Military Gazette*, the

Koh-i-Núr and the *Aftab-i-Punjab* presses, who came on Sundays, and some clerks in public offices, whose visits were paid in the early morning.

67. In addition to these, 121 selected artisans, most of whom were contributors, were sent from the leading towns on the lines of railway to see the Exhibition at the expense of Local Committees. Delhi sent 14, Umballa 27, Ludhiána 11, Hoshiárpur 23, Jullundur 11, Jhelum 5, Gujrát 18, Ráwalpindi 2, and Mooltan 10. In most cases these groups were taken through the Exhibition by the Honorary Secretary and the leading students of the School of Art, and pains were taken to point out the best and most instructive examples of various handicrafts.

Amount received from sale of tickets, &c.

68. The amounts received as admission fees are as follows:—

	Rs.	A.	P.
By sale of single season tickets ...	615	0	0
Do. family do. ...	460	0	0
Admission fees during 1st week ...	726	0	0
” ” 2nd ” ...	152	8	0
” ” 3rd ” ...	86	8	0
” ” 4th ” ...	233	8	0
Total ...	2,273	8	0

The receipts would undoubtedly have been greater if the admission fees had been fixed at Re. 1 for the 1st week and one anna for the rest of the time.

Attendance.

69. The average attendance during the 28 days the Exhibition was open was 332. This includes a Sunday, which was set aside for Native ladies. On this day the attendance was 266. The largest daily attendance was on the day before closing, when the numbers were 1,345, and the smallest was on a four-anna day, when only 91 persons passed through the turnstile. The total number of visitors who passed through the turnstile was 8,739. These figures do not include the attendance on the opening day, which was not counted.

These numbers testify to the popularity of the Exhibition; and it may not be trivial to remark as an evidence of the increased facilities of travelling in India that among the visitors, some of whom were purchasers, were one member of the House of Lords, three of the House of Commons, seven American tourists and some French gentlemen.

Juries.

70. A list of the juries appointed to examine and report on the various classes, with a view to the award of prizes and certificates of merit, is appended. These ladies and gentlemen took great interest in their laborious task, and gave much time and pains to it.

The catalogue.

71. In spite of efforts to bring out the catalogue in time, it was not finally ready and complete till the 20th January, although sections of various classes were in the hands of the juries before this date. The causes of this failure may be divided between the printing-office, the lateness of the arrival of many of the goods and their being sent without lists of any kind, and the smallness of our establishment. Lála Dhanpat Rái and the Honorary Secretary had charge of the catalogue, but precisely at the time when it required unremitting detailed care, a multiplicity of urgent matters had to be attended to.

Purchases.

72. The amount of purchases made at the Exhibition is Rs. 19,000. As great pains have been taken with the packing, the despatch of these goods has occupied a long time, but nearly all are now cleared out, and the accounts are being made up as rapidly as possible.

Establishment.

73. The establishment consisted of Lála Dhanpat Rái, Head Clerk of the School of Art, and Basant Rám, Assistant Bábu, who was engaged from the 15th November.

The services of Mr. Teeling, of the Public Works Department Secretariat, were placed at the disposal of the Exhibition by General Pollard, R. E., from the end of November 1881, and he was actively employed in receiving, unpacking and arranging goods. He also did good service in the general work of the Exhibition till the close, work-

were covered with dark red madder-dyed khárwa, which is on the whole the best colour for a general back-ground. Care was taken to leave as many passages and gangways as possible to facilitate circulation, and on the fullest days there was but little inconvenience from over-crowding. Mr. D. Ross, C. I. E., Mr. B. T. Hill and Mr. H. E. Brereton lent safes and strong boxes from their respective offices for the safe custody of jewellery.

Arrangement.

59. The arrangement was a matter of some difficulty owing to the late arrival of a large proportion of the exhibits. The annexed rough plan will give a general idea of the disposition of the various classes. Carpets, darrís, felts, and embroideries of large size were hung above the cases and tables down the centre of the long galleries and furniture court, and against the walls of the School of Art. The symmetrical masses of rich and varied colour which these textiles afford were relied upon to give a decorative effect. No decoration, strictly speaking, was attempted except in the case of the specimen of Delhi wall-painting and a set of illuminated texts from the Book of Ecclesiaticus in the entrance hall. The anticipation that no extraneous ornamentation would be necessary was fully justified by the effect of abundant light and color.

60. In theory it is necessary to produce a really harmonious effect to have the materials of a display in hand. It may be doubted, however, whether the arrangement of any exhibition was ever accomplished on these favorable terms; and the only course in this case was, having fixed on a plan, to send things forward to their places as they arrived. In this work the Honorary Secretary was greatly assisted by Mr. Bull, Lála Dhanpat Rái, the Clerk of the School of Art, Mr. Teeling, and the leading students of the School of Art, who arranged all the drawings and other parts. Mrs. Kipling and Mrs. Ibbetson were of great service in the toilsome work of opening out and putting in order the textile fabrics. As far as possible, the contributions in each class were disposed in the order of districts, beginning from the south with Delhi and ending with Kohát. It was only in textiles and small wares, however, that this sequence could be strictly adhered to.

61. An attempt was made by Mrs. Kipling to show the decorative uses in Anglo-Indian house-furnishing to which materials procurable in the country may be put. A bay was furnished on this principle, and though it was more of a sketch or suggestion than a perfectly completed interior, it fairly served its purpose of calling attention to the subject, and was appreciated by the class for whom it was intended.

Refreshments.

62. A refreshment-room was neatly fitted and well-served by Messrs. Nusserwanji & Co. of the Railway Refreshment Rooms, who paid a nominal rent of Re. 1 daily.

The opening ceremony.

63. The Central Committee, when consulted by Government as to the opening ceremony, accepted the alternative of a State Darbár in preference to an ordinary assemblage of the public, as being calculated to give more importance to the occasion.

64. As the proceedings at the Darbár, the text of the Committee's address and His Honor's reply were recorded at length in the *Government Gazette* and in the public press, it is unnecessary further to allude to them here.

Admission rates.

65. The price of single season tickets was fixed at Rs. 5; of family tickets at Rs. 10.

During the first week the admission fee to the Exhibition, payable at the door, was Re. 1; during the second 4 annas; in the third 2 annas, and in the fourth 1 anna.

Arrangements for free artisans' tickets.

66. In considering the admission rates, the Central Committee, before the Exhibition was opened, specially provided for making it freely accessible to artisans, and, in addition to the priced tickets, a large number of free artisans' tickets were prepared. These were distributed by the members of the Committee, by the Honorary Secretary, through the leading students of the School of Art, heads of offices, the Railway authorities and some school-masters. A daily average of 61 persons visited the Exhibition with these tickets. This includes some schools and college classes, but not certain *employés* who were prevented by their avocations from attending at the usual hours, and who were admitted free by special arrangement with the Honorary Secretary, *e. g.*, the printing staff of the *Civil and Military Gazette*, the

Koh-i-Núr and the *Aftab-i-Punjab* presses, who came on Sundays, and some clerks in public offices, whose visits were paid in the early morning.

67. In addition to these, 121 selected artisans, most of whom were contributors, were sent from the leading towns on the lines of railway to see the Exhibition at the expense of Local Committees. Delhi sent 14, Umballa 27, Ludhiána 11, Hoshiárpur 23, Jullundur 11, Jhelum 5, Gujrát 18, Ráwalpindi 2, and Mooltan 10. In most cases these groups were taken through the Exhibition by the Honorary Secretary and the leading students of the School of Art, and pains were taken to point out the best and most instructive examples of various handicrafts.

Amount received from sale of tickets, &c.

68. The amounts received as admission fees are as follows:—

		Rs.	A.	P.
By sale of single season tickets	...	615	0	0
Do. family do.	...	460	0	0
Admission fees during 1st week	...	726	0	0
" " 2nd "	...	152	8	0
" " 3rd "	...	86	8	0
" " 4th "	...	233	8	0
Total	...	2,273	8	0

The receipts would undoubtedly have been greater if the admission fees had been fixed at Re. 1 for the 1st week and one anna for the rest of the time.

Attendance.

69. The average attendance during the 28 days the Exhibition was open was 332. This includes a Sunday, which was set aside for Native ladies. On this day the attendance was 266. The largest daily attendance was on the day before closing, when the numbers were 1,345, and the smallest was on a four-anna day, when only 91 persons passed through the turnstile. The total number of visitors who passed through the turnstile was 8,739. These figures do not include the attendance on the opening day, which was not counted.

These numbers testify to the popularity of the Exhibition; and it may not be trivial to remark as an evidence of the increased facilities of travelling in India that among the visitors, some of whom were purchasers, were one member of the House of Lords, three of the House of Commons, seven American tourists and some French gentlemen.

Juries.

70. A list of the juries appointed to examine and report on the various classes, with a view to the award of prizes and certificates of merit, is appended. These ladies and gentlemen took great interest in their laborious task, and gave much time and pains to it.

The catalogue.

71. In spite of efforts to bring out the catalogue in time, it was not finally ready and complete till the 20th January, although sections of various classes were in the hands of the juries before this date. The causes of this failure may be divided between the printing-office, the lateness of the arrival of many of the goods and their being sent without lists of any kind, and the smallness of our establishment. Lála Dhanpat Rái and the Honorary Secretary had charge of the catalogue, but precisely at the time when it required unremitting detailed care, a multiplicity of urgent matters had to be attended to.

Purchases.

72. The amount of purchases made at the Exhibition is Rs. 19,000. As great pains have been taken with the packing, the despatch of these goods has occupied a long time, but nearly all are now cleared out, and the accounts are being made up as rapidly as possible.

Establishment.

73. The establishment consisted of Lála Dhanpat Rái, Head Clerk of the School of Art, and Basant Rám, Assistant Bábu, who was engaged from the 15th November.

The services of Mr. Teeling, of the Public Works Department Secretariat, were placed at the disposal of the Exhibition by General Pollard, R. E., from the end of November 1881, and he was actively employed in receiving, unpacking and arranging goods. He also did good service in the general work of the Exhibition till the close, work-

ing hard daily from 8-30 till 5, and giving up holidays and Sundays. Mr. Vanspall, of the same office, served for about three weeks, and was very useful in arranging articles, but more especially in acting as a sales clerk and attending on visitors during the Exhibition to book their purchases. Messrs. Teeling and Vanspall have hitherto received no substantial recognition of their valuable services.

Mr. T. C. Clarke was employed by Mr. Purdon Clarke on his accounts, &c., for a month and a half, and, as he had learnt the work, he was continued as entering and despatching clerk from 1st January to the end of March.

Police.

74. A heavy but necessary item of the Exhibition expenditure was the police guard required to protect the long lines of building. As early as practicable, this was reduced. Messrs. Turton Smith, Collins and Lake took great pains with the arrangements, and Havildárs Dosendhi Khán and Elahi Bakhsh discharged their duties with great care and intelligence.

75. A statement of the receipts and expenditure is annexed.

Statement showing the estimated accounts of the Punjab Exhibition, 1881-82.

	Rs.	A.	P.
Advance made to carpenters for fittings, &c. ...	600	0	0
Wages of coolies, carpenters, and tailors to 1st March 1882.	400	0	0
Carriage of goods and purchases of small stores for fittings, &c.	1,000	0	0
Establishment from November to 1st March 1882 ...	250	0	0
Miscellaneous printing and service postage ...	225	0	0
Carpenters' bills for balance due to them ...	421	3	0
Glass for show-cases and cupboards ...	388	9	0
Matting and chicks, &c. ...	338	8	0
Table covers, khárwa, &c., and packing old boxes ...	367	8	1
Native and English Presses for Exhibition advertisements.	47	10	0
Woods for fitting, &c. ...	535	10	11

	Rs. A. P.	
Civil and Military Gazette office for advertisements, printing catalogues ...	612 4 0	
Photographs and prints ...	700 0 0	
Mr. Spooner's railway and miscellaneous bills of railway fares, &c., of those who sent their goods per their agents ...	350 0 0	
Police guard bill for November, December and January 1882 ...	535 11 0	
Bills not received, establishment and other miscellaneous expenses of coolies, carpenters, &c. ...	1,228 0 0	
		8,000 0 0
Received by an advance from Government		2,000 0 0
		6,000 0 0
Deduct ten per cent. realized on commission and sale of tickets		4,000 0 0
Amount required		2,000 0 0

JURIES: PUNJAB EXHIBITION

OF

ARTS AND MANUFACTURES, 1881-82.

1.—COTTON TEXTILES.

WOVEN, PRINTED, &c., BUT NOT EMBROIDERED.

DR. DICKSON.
MR. F. C. CHANNING.
MRS. DAVIES.
LALA CHOTA LAL.
GHOLAM NABI KHAN.
LIEUT. TEMPLE.
MRS. J. B. LYALL.
MRS. KIPLING.
SHEKH SANDHE KHAN.
MR. C. PURDON CLARKE, HONORARY JUROR.

2.—WOOLLEN TEXTILES.

MR. J. B. LYALL.
MR. PHELPS.
DR. DICKSON.
DIWAN DAS MAL.
MR. B. H. BADEN-POWELL.
MR. F. C. CHANNING.
NAWAB NAWAZISH ALI KHAN.
HAJI GHOLAM HUSSAIN.

3, 4 AND 5.—SILK, PATOLI AND EMBROIDERY.

COL. W. G. DAVIES, C. S. I.
REV. W. H. TRIBE.
MRS. STEEL.
MRS. DAVIES.
MRS. KIPLING.
MR. B. H. BADEN-POWELL.
MRS. J. B. LYALL.
MRS. A. BRANDRETH.
LALA RAM KISHAN DAS.

6.—LEATHER.

MR. WATTS.
MR. E. W. PARKER.
DIWAN DAS MAL.
MR. BURNEY.
NAWAB NAWAZISH ALI KHAN.

7.—METAL WORK.

Cast and Wrought metal, including Koft-gari.

GENERAL POLLARD, R. E.
MR. B. H. BADEN-POWELL.
MR. JAMESON.
LIEUT. TEMPLE.
MR. J. B. LYALL.
DIWAN RAM NATH.
SHEKH RAHIM BAKHSH.
LALA NIHAL CHAND.

Jewellery.

COL. W. G. DAVIES.
MR. B. H. BADEN-POWELL.
MRS. W. G. DAVIES.
MRS. J. B. LYALL.
MRS. STEEL.
LALA RAM KISHAN DAS.
RAJA HARBANS SINGH.
FAKIR JAMAL-UD-DIN.
MR. J. P. WATSON.

8.—POTTERY AND 9.—GLASS.

DR. DICKSON.
MR. B. H. BADEN-POWELL.
MUHAMMAD MEHNDI KHAN.
MR. E. W. PARKER.
MR. DAVID ROSS, C. I. E.
DIWAN RAM NATH.

10.—FURNITURE, WOOD CARVING, LACQUER, IVORY, &c.

COLONEL W. G. DAVIES, C. S. I.
MR. B. H. BADEN-POWELL.
MR. ROSCOE BOCQUET.
REV. W. H. TRIBE.
LIEUTENANT TEMPLE.
RAI MELA RAM.
GENERAL POLLARD, R. E.
MIAN KARIM BAKHSH.
MR. C. PURDON CLARKE, HONORARY JUROR.

11.—DESIGN.

GENERAL POLLARD, R. E.
MR. J. B. LYALL,
MR. KIRBY.
SARDAR BHAGWAN SINGH.
COLONEL W. G. DAVIES, C. S. I.
MR. B. H. BADEN-POWELL.
REV. W. H. TRIBE.
MRS. STEEL.

12.—TYPOGRAPHY.

(Including book-binding, &c.)

MR. A. BRANDRETH.	MR. R. J. DALTON.
MR. DAVID ROSS, C. I. E.	RAI KANHYA LAL, RAI BAHADUR.
MUHAMMAD MEHNDI KHAN.	CHIRAGH-UD-DIN.

Proceedings of His Honor the Lieutenant-Governor of the Punjab, in the Department of Revenue and Agriculture, No. 132½, dated 1st April 1882.

READ—

Brief General Report on the Punjab Exhibition, 1881, received on the 22nd March 1882, from Mr. J. L. KIPLING, Honorary Secretary to the Exhibition.

RESOLUTION.—At the instance of Mr. J. L. Kipling, Principal of the Mayo School of Industrial Arts, Lahore, it was determined, in July 1880, to hold an exhibition of some of the arts and manufactures of the Punjab at the close of the past year. The Exhibition was opened by His Honor the Lieutenant-Governor on Saturday, the 24th December 1881, the ceremony being preceded by a Darbár. Excluding the attendance on the first day, of which no record was kept, the number of visitors to the Exhibition during the 28 days of its continuance was 8,739.

2. The general objects of the Exhibition were fully described in the address presented to the Lieutenant-Governor and in His Honor's reply on the occasion of the Darbár of the 24th December. The contributions were limited to specimens of arts and industries indigenous to the Punjab; and the intention was to encourage the genuine native work of the Province and to further the revival or preservation of its arts traditions. The Exhibition, it was believed, would promote the adaptation of Oriental designs to a variety of new forms and uses, and would tend to elevate, in some degree, the standard of public taste. A wider publicity would be given to the productions of Punjab art manufacture; and the educational influence of a provincial collection would evoke latent talent and foster the development and flexibility of traditional skill. Moreover, it was desired to gauge the progress or decline in the quality of various Punjab arts and manufactures since the time of the previous Exhibition in 1864. The reports of the juries appointed to award the

prizes for the exhibits will doubtless throw considerable light on the question how far these aims have been or are being achieved; but, as these reports are not yet ready, it would now be premature to inquire with any minuteness to what extent the objects of the Exhibition have been attained or are in process of attainment.

The Lieutenant-Governor has already expressed to the Exhibition Committee his sincere pleasure at the excellence of the Exhibition, and has caused his acknowledgments to be conveyed to Mr. Kipling, to whose energy and cultivated skill the success of the arrangements was mainly due. His Honor here wishes to signify his appreciation of the aid rendered by many Native Chiefs and gentlemen, and by the District Officers and District and Municipal Committees in forming the collection, and he would recognize the efforts of these and of others, both Natives and Europeans, who by personal exertions or liberality contributed to those satisfactory results of the project which are tangible at the present time. These efforts, he has no doubt, will be rewarded by the diffusion of better knowledge of the artistic and industrial capabilities of the Province, and, eventually, by an increasing tendency, on the part of handicraftsmen, to observe better principles of design, and on the part of purchasers to regulate their demands with improved taste and discrimination.

3. More than four thousand articles were exhibited, which were distributed over the eleven classes as follows:—

I.—Cotton Textile Fabrics	343
II.—Woollen do. do.	238
III.—Silk do. do.	97
IV.—Patoli	85
V.—Embroideries	317
VI.—Leather	162
VII.—Metal	1,328
VIII.—Pottery	563
IX.—Glass	53
X.—Woodwork	581
XI.—Design	142

The exhibits also included tea, ladies' needlework, and jail carpets and darrís. As was to be expected, nearly one-half of the articles consisted of metals, including jewellery

and woodwork. Every district of the Province contributed exhibits in some class, and 24 out of the 32 districts exhibited wares in five or more classes. The loan collection comprised more than 1,100 articles.

4. The names of many of those persons who rendered special aid by collecting or lending specimens for exhibition were mentioned by the Committee in its address of the 24th December, and others have now been brought to notice by Mr. Kipling in the brief general report, read above, which is annexed to this Resolution for publication. The Lieutenant-Governor observes the care exercised in selecting the contributions from Hoshiárpur; the pains taken at Mooltan to enlist the co-operation of native manufacturers; and the interest attaching to the collections from Jhang, Jhelum, Shahpur, Rohtak, Dera Gházi Khan, Siálkot and Umballa. The display of silk and carpets from Mooltan, the woodwork of Amritsar, Jhang, Shahpur and Siálkot, the boldly ornamented brass ware of Jhelum, the collection of dyes from Rohtak, and the enamelled silver and embroideries from Hazára deserve remark.

5. The kind help afforded in connection with the loan collection by Mr. Purdon Clarke and the authorities of the South Kensington Museum; by the Mahárájas of Kashmir and Patiála; by the Rájas of Jínd, Nabha, Kapurthala and Farídkot; by the Náwabs of Baháwalpur and Maler Kotla; by the Mahárão Rája of Alwar, and by many others, was acknowledged by the Committee at the opening of the Exhibition; and the Lieutenant-Governor, in directing the publication of the present report, would repeat his thanks to these liberal contributors. His Honor also desires to acknowledge the services of Rái Mela Rám, contractor for the Exhibition building, who completed his work under many difficulties caused by sickness, which probably diminished the profits of the undertaking.

ORDER.—Ordered, that the above Resolution, with the Report read in the preamble, be published in the *Punjab Government Gazette.*

Also that copies of the Report and the Resolution be forwarded for information to the members of the Exhibition Committee, and to the persons named by Mr. Kipling in his communication under review.

No. 2018, dated Lahore, 17th February 1883.

From—J. L. Kipling, Esquire, Honorary Secretary, Punjab Exhibition, 1882,
To—The Secretary to Government, Punjab.

I have the honor to forward herewith the Reports of the Juries on the various classes of objects of the Industrial Art at the Punjab Exhibition.

2. The prizes awarded by them have been distributed, accompanied by illuminated certificates.

3. I regret that the reports have been so long delayed, and that the one on the metal class was not drawn up by the appointed Jury.

4. The notes by Dr. Dallas on the rise of the Jail carpet industry, by Mr. Phelps on woollen cloth manufactures, by Mrs. Steel on embroidery, and by Mr. B. H. Baden-Powell on wood-work and design, will be found of especial interest.

5 The Exhibition, it may fairly be said, completely fulfilled the special purpose for which it was designed, and was the means of bringing before the public many branches of industry which before were but vaguely known. When Mr. Purdon Clarke's extensive purchases are opened out, at South Kensington, this summer, I have good reasons for the belief that they will form a practical contradiction to the oft-repeated assertion that the Industrial Arts of India are hopelessly decayed. And, as all these articles are marked with their prices, it is not unreasonable to expect that purchasers will be attracted to the Province. A large importer into England of Indian goods, who made considerable purchases at the Exhibition, informs me that they sold advantageously in London; and he has this cold season re-visited the Punjab and proposes to return annually as a buyer.

6. The independent carpet trade has received a distinct impulse from the Exhibition, and promises at no very distant date to be able to take the place of the Jails. The inlay workers of Hoshiárpur have largely increased their production. A brisk trade has sprung up in *phulkárís,* which are now made for exportation as well as local sale. In carpentry and wood-work it is noticeable that models shown at the Exhibition are being copied and modified.

7. That the craftsmen of this Province, perhaps to a greater extent than in any other part of India, excepting in parts of Guzerat, are capable of producing beautiful and

saleable objects of Oriental design, was abundantly demonstrated. But the difficulty in this case, as with reference to some of the raw produce of the country, is to put the producer in direct communication with the purchaser, and to ensure an increased production with no falling off in the quality. It is not an avowal to be made without some reserve, but it seems to be a fact that hitherto commercial experience has shown that, excepting under direct European supervision, the effect of an increased demand has been to raise prices and to deteriorate quality. The prospect, for example, of supplying sufficient carved wood-work to line a library, which was offered to the exhibitor of one of the best specimens of this kind of work, seemed to have a demoralizing rather than an encouraging effect, and the estimate submitted was so extravagant that the offer was withdrawn. When the carver came to a more reasonable frame of mind, the intending purchaser had left the country. With regard to quality, the history of the efforts made to develope the trade in such staples as flax, cotton, wool, seeds, &c., as told by European traders, indicates a certain lack of commercial aptitude and conscience which it will take many years to correct.

8. Under European supervision surprising results are possible. The Jail Superintendent has control over men who by great pains are turned into workmen, the agents of the great firms he supplies with carpets visit him from time to time and let him know their requirements as to pattern and colour. And if trade were all he had to think of, very large profits could be made.

9. The free workman works, in one sense, industriously, but still intermittently, his time being broken up by a variety of interruptions ; he has no capital, and much of his labour is wasted in preparing crude materials, which in a more advanced state of progress would be procurable ready to hand. He seldom sees the purchasers of his wares and is frequently the bond-slave of the middle-man or bunnia, who has advanced money to him. The whole system under which he lives tends rather to obscure than to bring him before the public.

10. Under these circumstances, delay is the rule. The European purchaser, to whom it is essential that his orders should be promptly executed, finds it a difficult matter to trade at all, and, in many cases, after a few trials he gives up the attempt and takes his money elsewhere.

11. Another cause for disappointment in Indian work is the fact that many of the most choice and prizeable objects are not made in the regular course of production at all, but are *tours de force* which the workman could not afford to repeat. This preparation of a *tofa chiz*, the best, and occasionally the most elaborately useless article, of which the craftsman is capable, is a survival of the feudal system under which the workman presented at intervals his patron with a specimen of his art, receiving praise and gifts in return, though, as this practice is still in vogue at Native Courts, it can scarcely perhaps be called a survival. The greater proportion of the articles shown at the Exhibition were not of this character, but much of the Amritsar wood-work and some other things could not be reproduced in the ordinary course of trade. These and other irregular and somewhat sentimental conditions on which work is carried on are less noticed than they deserve. They should be taken into account in any estimate of the actual value and bearing of an exhibition or of the difficulties of Indian trade. In building a house, for example, the work-people are all paid wages more or less regularly, but for any extra spurt, or during the execution of delicate or difficult details, they are often liberally treated with sweetmeats, tobacco, sharbat, &c. In some districts when a carpenter has made a carven *chaukat* for door or window he takes a holiday to exhibit it, and spreading a sheet on the ground lays it down in front of the house it is to adorn, and sits there to receive the congratulations and gifts of his admiring townsmen. As much as Rs. 100 have in one day been thrown to the carver of a particularly good piece of work.

12. These apparently trivial details are mentioned as indications of the radical difference between the workmen of Europe and of India. It might perhaps be contended that some of the best qualities of Indian work are due to precisely the conditions which the utilitarian trader finds irritating and impracticable.

13. But, while stating plainly the difficulties in the way of assisting trade, and fairly recognizing such obstacles as the apathy and want of initiative of the people, which, since they arise from complex causes beyond the immediate reach of any human measures, must be accepted patiently, there is no reason to neglect any legitimate means towards this end.

14. It was frequently suggested that the Exhibition should be made a permanent institution, so far as keeping in hand a selection of goods labelled with prices, from which the public could purchase or give orders, goes.

15. But, while a Government and Government servants may with propriety do all they can to encourage trade, it seems to be now ruled that it is not sound policy to interfere in the slightest degree with private enterprize. In the North-West Provinces, a sale room or agency for the sale of Native manufactures is established, and when other Governments go so far, there might be some propriety in that of the Punjab sanctioning a sample room at least.

16. But I have refrained from urging some such proposal as a sort of continuation of the Exhibition, as the Anjuman-i-Punjab before it closed announced its intention of establishing a permanent collection of samples, each duly labelled, from which the public would learn where and by whom various articles were produced, and where also they could give orders.

17. In reply to a reference made by the Anjuman, I undertook to lay a formal application for the accommodation of such a collection in the Lahore Museum before the Government, and mentioned details in which I would be glad to co-operate.

18. I have not hitherto been favored with this application, but I am told informally that the Anjuman has matured its plans and will presently forward its proposals.

19. There can be but few theoretical objections to a society, composed for the most part of Native gentlemen of position, undertaking to still further popularize the products of the Province. And it seems reasonable to expect that the sympathies of the upper classes of Natives, many of whom are inclined to be indifferent on the subject, would be thus enlisted on the side of technical improvement.

20. I think that granting space in the Museum, under certain regulations, to a corporation of this sort is a legitimate use of that institution.

21. A set of the photographs taken at the Exhibition was submitted to Sir Robert Egerton. A set unmounted, for convenience of carriage, is forwarded herewith by the Roorkee School of Photography. The series of 96 pictures includes selected articles exhibited on loan, as well as objects

of modern manufacture, and illustrates, with the exception of drawing and textile fabrics, the various branches of Industrial Art then displayed. Sets have been purchased by the Bombay School of Art, the Jaipur Museum, Captain Cole, R. E., Mr. B. H. Baden-Powell, the Reverend Mr. Tribe, and others, and a series of about 30 pictures will be distributed to certain museums and institutions in India and England. As publicity is desirable for them, I used a number of these photographs as illustrations to a popular article on Indian Art which will appear in a forthcoming number of Harper's Monthly Magazine. Copies may be had on application to the Principal, Mayo School of Art, Lahore, or to the Superintendent, School of Photography, Roorkee.

22. A separate receipted bill for the lost shawl is also forwarded herewith, for countersignature, as desired in paragraph 3 of your letter No. 511 A., dated 7th December.

Reports of the Juries, Punjab Exhibition 1881-82.

CLASS I.—Cotton Textiles.

Jury:

Mrs. Lyall.	Lala Chota Lal.
Mrs. Davies.	Gholam Nabi Khan.
Mrs. Kipling.	Sheikh Sandhe Khan.
Dr. W. P. Dickson.	Mr. C. Purdon Clarke.
Lieutenant R. C. Temple.	

Reporter:

Mr. F. C. Channing.

All the members of the Jury, with the exception of Mr. Clarke, ook part in the work of judging the exhibits.

In this report reference will always be made to the local and not to he general numbers.

Delhi.

The cotton manufactures exhibited from this district call for no notice.

Rohtak.

Rohtak sends some excellent specimens of fine Muslin, well woven, and of good quality; No. 3, by Monáwar-ud-dín of Rohtak, is the best piece exhibited. The nly fault found with it was a criticism of the Native members of the ury, to the effect that it ought to have been manufactured from Indian nd not from European thread. No. 5, a netted Kamarband, for 5 nnas, was also commended.

Umballa.

The Súsís from Umballa are inferior, but the Darrís are good; that sent by Faríd Bakhsh of Umballa, No. 45, price Rs. 10, is considered the best of the exhibits of is class in the Exhibition.

Ludhiána.

The cotton manufactures sent from Ludhiána are generally of good qualities, especially those by Khwája Ahsan Shah, who exhibits some excellent Lúngís nong which Nos. 5 and 6 attracted especial attention for their rich our and close and soft texture), some good and cheap dusters (No. 11), l some good, strong, and evenly woven Gambrún, Nos. 7, 8, 9.

The manufactures of Muhammad Bakhsh are of very fair quality, not equal to those of the maker just mentioned.

la.

The Simla Súsís are not of good quality.

llundur.

Jullundur shows some fine white cloths (Ghati), Nos. 4 and 5, by Jhandu and Uttam of Rahon; but they are so highly sized that it is difficult to judge of their real quality.

shiárpur.

The gold ornamented muslin Pagrís (Nos. 22, 23, 24) are of good quality and deserve commendation. The muslin is, however, inferior to that of Rohtak. No. 22, Kaka, is that selected by the majority of the Jury, although some bers preferred No. 24 by Khalíl.

The curtains, of which there is a large show, do not deserve praise. The texture is somewhat loose, and the colours are very crude and glaring. Those exhibited by Imam Dín of Panjbhiyan, Nos. 11 and 12, are the best. A Lúngi, by Gholám Nabi of Premgarh, No. 16, is evenly and finely woven, and the colours are rich and harmonious. Núr Bakhsh of Hardokhanpur sends the best Súsís exhibited : strong, well woven and of good colour. No. 28, by Kalu of Basi Navi, is a good piece of Dotáhi.

Amritsar.

The Amritsar exhibits are not good. The experiment made of printing in colour on English twilled cloth must be pronounced a failure.

Gurdáspur.

The Súsís from Batála are of fair quality, but are not equal to those of Hoshiárpur.

A Khes, by Jawáhir of Fatahgarh (No. 15), deserves notice for the excellence of its pattern, but ought to have been better woven. No. 26, by Alla Ditta of Batála, is a good piece of Dotáhi.

Siálkot.

The Siálkot Súsís also are of very fair quality, although not equal to those of Hoshiárpur. No. 3 by Jíwan, and No. 4 by Rahím Bakhsh, are the best from this district.

The floor cloths exhibited by Ratta of Siálkot are of good design, but the printing would probably have been better if executed on Indian cloth.

Lahore.

Two Lúngís by Jíwa Ram of Kasúr (Nos. 3 and 4) are well made and of pleasing appearance, but are not equal to the Hoshiárpur Lúngi noticed above. A piece of Dotáhi (No 7), apparently by the same man, is of excellent quality. The Phúldar Darri, by Buddhu of Kasúr (No. 8), also deserves notice.

The printed cloths from Lahore, Nos. 14, 15, 16, are exceptionally well printed. No. 16 is the best ; the maker's name as entered on the ticket is Chíragh.

The towels made by Dewa Singh of the 23rd Pioneers are very good and fine.

Gujránwála.

The best exhibits from this district are two Kheses, No. 2, by Pír Bakhsh of Chahal, and No. 6, by Kalu of Hafizabad, and a piece of Dotáhi (No. 5) by Karm Dín of Hafizabad.

Jhelum.

Jhelum shows some very fine Kheses with silk borders. The best, No. 11, by Fateh Sher, although placed with the cotton exhibits, seems to have been catalogued in Class III.

Shahpur.

The best exhibits from this district are those of Kaman and Azim of Khusháb. A Lúngi by the latter, No. 2, is very fine and well woven. The Khusháb Kheses are rather coarse.

Mooltan.

The Mooltan Abras and Chintzes are particularly well printed, sharp, regular and clear, and on good cloth, and are in this respect the best exhibited. Those shown by Núran of Mooltan are the best, especially No. 7.

No. 10, four Lúngís, by Imamu of Sultánpur, deserve notice.

A Farash Darri in eight pieces, by Ramzan of Shujabad, is in every way well adapted to its purpose.

Some cotton pile carpets are exhibited by Karím Bakhsh and Dín Muhammad of Mooltan, but do not appear to call for special notice.

Jhang.

A Khes for Rs. 11-8-0, by Khaja of Maghiána (No. 36), is of excellent make and pattern, and was considered by the Jury the best Khes exhibited. No. 37, by Jinda of Maghiána, is also good.

Montgomery.

The exhibits from this district are generally inferior; but the Diwárgírs, by Muhammad Alayar, of Kot Kamália, may be excepted.

Muzaffargarh.

The Bhochan Chappadar, by Allah Bakhsh of Sitpur, is good of its kind.

Pesháwar.

Pesháwar is especially good in its show of Lúngís. A splendid Lúngi, by Muhammad Ala of Pesháwar, No. 9, is considered by the Jury to be the best shown in this Exhibition.

No. 27, by Sultán of Pesháwar, is an exquisitely embroidered lady's dress.

No. 25, by Agha Ján of Pesháwar, is a specimen of the curious, but rather useless and tasteless, lacquered cloth.

Kapurthala.

The exhibits from Sultánpur, in Kapurthala, are remarkable for excellence of weaving, moderation of price, and clearness and regularity of printing. In this last respect they are excelled only by the Mooltan manufactures. The printed cloths have been almost all bought for the South Kensington Museum. The checked and striped cloths are of excellent manufacture and well adapted for European wear. Of the two makers who exhibit, Ilahi Bakhsh's manufactures are superior to those of Chanda Singh, especially in the matter of patterns. Nos. 1 and 3 by Ilahi Bakhsh, and No. 19 by Chanda Singh, were the articles particularly approved of by the Jury.

F. C. CHANNING,

11*th January* 1882.

Reporter.

CLASS II.—Woollen Textiles.

Jurors:

Mr. J. B. Lyall.
Mr. J. Phelps.
Mr. B. H. Baden-Powell.
Mr. F. C. Channing.
Nawab Nawazish Ali Khan.
Haji Gholam Hussain.

Reporter:

Dr. W. P. Dickson.

The articles exhibited were first inspected by Mr. Channing, together with the Native members and Mr. Phelps, who was good enough to again go over the exhibits and give the awards. The Committee are much indebted to Mr. Phelps for information, and his notes are appended to this report.

Mr. Phelps points out that in the Pattu manufactures no attempt is made to make them of convenient lengths and widths for the European market, and recommends that they should be made 29 inches wide and run in 7½ yards lengths, or in double widths 3¾ yards long, and states that if this were acted on, an enormously increased demand would at once spring into existence.

The first two districts in the catalogue (Rohtak and Sirsa) do not produce anything worthy of remark. Hissar sends a blanket, from the jail, of fair price and good rough texture. It seems extraordinary that Karnál, Rohtak and Hissar are only represented by this one sample, when, as is well known, large quantities of blankets are yearly produced, and these districts have been famous for their blankets for many years. Ferozepore is another district that might have reasonably been expected to produce good blanketing.

The Ludhiána exhibits are most interesting and important, and in the finer qualities of goods, such as Rámpur Chaddars and Jamewárs, compare favourably with Gurdáspur and even with Amritsar. The Chaddars and Jamewárs exhibited by Khwája Ahsan Shah, which are priced low, are of unequalled manufacture, except in one Chaddar, sent by Davi Sahái and Chamba Mal of Amritsar, which is by far the finest in the Exhibition. The Jamewárs of Khwája Ahsan Shah of Ludhiána, both fine and coarse qualities, are deserving of recognition, and this opinion is unanimously borne out by both European and Native members. (*See* remarks by Mr. Phelps.) One Doshala by him is much superior to a similar article from Gurdáspur. The exhibits of Abdulla are numerous and fairly good, though too high priced.

The Simla exhibits, chiefly of warm clothing from Bashahir, are good, though prices are high. We notice in particular one piece of Pattu, made by Pangbully, as being excellent.

The Kángra blankets are excellent and of a distinctive and well-known character. Very nice soft blankets (white and red) by Het Rám of Plách, and white and black, by Golábu, are excellent.

Amritsar.

In speaking of the large display by Davi Sahái and Chamba Mal, the Committee, after a careful examination, are of opinion that the Chaddars sent are excellent and fairly priced. The one already referred to, in particular, is very fine: it is said to have cost Rs. 200 in its manufacture. Davi Sahái, &c., also sent some shawls. One of these (priced Rs. 650) is excellent, though it is probable, in the opinion of those acquainted with the manufacture, that some parts of this shawl must have been made in Kashmir. The same remark also applies to a shawl exhibited by Lála Hazári Mal, of Lahore, priced at Rs. 550.

The Committee beg to draw attention to the remarks made by Mr. Phelps regarding a pardah made by Sheikh Gholám Hussain, from designs of the Mayo School of Art, and regret the attempt to work out the design has been so unsuccessful. Had proper care been taken, a very different effect would have been produced. Here is a design lending itself to a certain style of manufacture, and marred through inattention. Sheikh Gholám Hosein is the son of Sheikh Wahab, who had once the command of the market in Amritsar, and to this day one kind of Pashmína wool goes by his name.

Gurdáspur deserves much credit for its fine display. We beg to commend to notice Samad Mír for excellent Pattu. Mr. Phelps also draws attention to the excellent display of Loís and Pattús.

Lahore.

The articles exhibited from Lahore are also excellent, particularly Loís and Malídas. Here also Mr. Phelps draws attention to the inconvenient widths and lengths of the stuffs exhibited, which is the more remarkable as the merchants are in direct contact with European purchasers.

Shahpur.

The Loís exhibited from Shahpur are good.

Dera Ghází Khan.

Dera Ghází Khan exhibits some interesting workmanship by Bilúch women, of Shutranjís for camels, and bags for Korans, made of stuff like a woollen Darri, with pattern woven in good design and color, and ornamented with silk and shells.

Peshâwar.

The articles exhibited from Peshâwar are particularly good, and consist of well-made Pattu, Malída and Chogahs—the two latter softer and better made than those from other districts. The exhibitor is Háji Malik Rahman, who certainly deserves recognition for his enterprise in bringing so large a collection to the Exhibition.

Chamba exhibits some very pretty specimens of Pattu, blankets, and useful goats' hair matting.

Kashmir.

Lastly, there is a splendid collection of shawls from Kashmir. The maker's name is Hardit Singh, who also exhibits many other things of interest.

CARPETS.

Carpets are exhibited from Hoshiárpur, Amritsar, Mooltan, Lahore (Kasúr) and Kashmir; also Turkoman carpets and others on loan.

Hoshiárpur.

There are 6 carpets, the colors and design good, though the latter are unequal. The texture is not as firm as it should be, and as this is the cardinal point in a carpet (for without good texture a carpet is worthless and unsaleable), the attention of the manufacturer should be drawn to this point. Most of these carpets have eight stitches to the inch, though some have more. These carpets are shown by the Industrial School, and give promise of excellence if more care is taken in their manufacture. The prices are low, and some of the carpets are of large size. One carpet, valued at Rs. 173, the Committee think deserving of commendation.

Amritsar.

There are 6 carpets shown by the Amritsar Carpet Company. These carpets are worse in texture than those from Hoshiárpur, and indeed have little to commend them except their cheapness. Davi Sahái, and Chamba Mal also exhibit two carpets which, though not of such good quality as they might be, deserve special commendation for their colour and designs.

Mooltan.

The carpets from Mooltan are a distinctive class of their own, and though, perhaps, their bright colours and striking patterns might not suit English taste, yet they have many points of excellence. Two carpets, shown by Muhammad Yar, are excellent, though coarse in texture, and are good lasting carpets and deserving of much praise. The carpets of Abdul Rahman come next in order of merit, and those of Karím Bakhsh and Dín Muhammad are only slightly inferior, though the Committee notice that aniline dyes are used by the latter,—certainly a great mistake.

Lahore (Kasúr.)

Two rugs, made by Nabi Bakhsh, are good in colour and manufacture.

Kashmír.

There are three small rugs exhibited by Hardit Singh: one, with a silk warp, is of good texture, excellent design, and fairly priced.

Pesháwar.

The Turkoman carpets sent from Pesháwar are most interesting. The warp is woollen, not cotton, as in the Indian carpets; the manufacture is good, and the colors, though dull, are excellent. They are cheaply priced, and of a most lasting description. The designs also are good and quiet in character. One rug, probably of Bokhára manufacture, exhibited by His Excellency the Commander-in-Chief, is the finest in the Exhibition. I am told by Mr. Lockwood de Forest that such rugs are obtainable in America by importation from Russia.

There are many carpets exhibited on loan from the South Kensington Museum collection which are remarkable for quiet blending of color, probably the effect of age. The designs appear to be for the most part of Kashmir origin.

The Committee are of opinion that the following exhibitors should be noticed :—

1. Khwája Ahsan Shah, Ludhiána, specially commended for Rámpur Chaddars and Jamewárs.
2. Abdulla, Ludhiána, for Chaddars, &c., commended.
3. Ikrámulla, Delhi, for Shawl (loan), commended.
4. Pangbully, Simla, for Pattu, commended.
5. Het Rám and Golábu, Kángra, for Blankets, commended.
6. Davi Sahái and Chamba Mal, Amritsar, for extensive and valuable collection of Rámpur Chaddars, &c., specially commended.
7. Samad Mír, Gurdáspur, for Loís and Pattús, commended.
8. Háji Malik Rahman, Peshávar, collection of Carpets, Malídas' Chogahs, &c., specially commended.
9. Dera Ghàzi Khan Bilúch women, for Camel Shutranjís and Bags, commended.
10. Hardit Singh, Kashmir, for extensive and valuable collection of Shawls, Carpets, &c., specially commended.
11. Industrial School, Hoshiárpur, for Carpets, commended.
12. Muhammad Yar, Mooltan, for Carpets, commended.
13. Davi Sahái and Chamba Mal, for carpets (color and design), commended.
14. Nabi Bakhsh, Lahore (Kasúr,) for Carpet manufacture and color.

W. P. DICKSON,

Reporter.

17th January 1882.

NOTE BY MR. PHELPS.

EXHIBITS in Class II comprise, amongst a few novelties, fair specimens of the ordinary and well-known materials, such as Pattus, Pashmínas, Loís, Rámpur Chaddars, &c., the majority of which do not call for any remark. It is indeed difficult to detect any improvement in the Pattu manufactures, either in point of quality or price, and they continue to be made in the same inconvenient widths and lengths they ever were.

This opportunity might be taken for suggesting a change in this respect, which, if carried out, would do more to promote this trade among Europeans in this country than anything else. The materials should be made, instead of 18 to 22 inches, 29 inches wide and run in $7\frac{1}{2}$ yards lengths, or in double widths $3\frac{3}{4}$ yards lengths. No better thing could be suggested to the manufacturers for the improvement of

their trade in these cloths, the value of which suggestion would soon make itself felt by enormously increased demand (if acted on).

Sirsa.—Sends a good sample of Loi or blanket at a fairly cheap rate.

Ludhiána.—Is great in Rámpur Chaddars, which were well represented by numerous exhibits from Abdulla and Khwája Ahsan Shah. Goods belonging to the latter possess excellencies in point of evenness of texture and uniform finish which are very remarkable. They also appear to be considerably cheaper than the goods exhibited by the former manufacturer, though he does not exhibit quite so extensive a range.

The Jamewárs produced by the same manufacturer are also worthy of remark. In addition to having the usual expensive article ranging from Rs. 80 to Rs. 150 each, he has some very effective imitations of the same article at Rs. 6 each, which not only brings them within reach of the poorer classes, but opens a market for their use amongst Europeans, as pardahs and curtains, for which they will do excellently well. On the whole, Khwaja Ahsan Shah has shown a very commendable spirit of enterprise, which should result most favorably for himself as a manufacturer.

Simla.—Bashahir sends excellent specimens of Pattu, which are, however, quite useless in this market on account of their extremely inconvenient widths and lengths. Prices are also high; but if the widths were right, many Europeans would use them.

Gurdáspur.—Comes out exceedingly well. The Shawls, Loís and Pattús exhibited show signs of improvement, and the prices are considerably lower than those of any other district under review. The best proof of this is seen in the fact that the Native gentlemen acting as assessors were not only loud in their praises of the goods, but purchased largely at the marked prices.

Lahore.—The manufacturers of this district well maintain the standard of excellence hitherto shown, but, strange to say, have not yet awakened to the importance of adapting their goods, in point of widths and lengths, to the European markets.

Amritsar.—Has had the advantage of special designs for pardahs from our local School of Art, but the complete specimen exhibited by Gholám Hussain has been wretchedly executed and the price is out of proportion. The enterprise and tact so remarkable in other manufacturers is quite wanting there.

Chamba Mal and Davi Sahái, of the same city, exhibit fine specimens of the ordinary Pashmína Chogahs, excellently embroidered in good designs, and at the usual prices. Shawls.—Not completed my inspection.

Kashmir.—Contributes, on the whole, a shabby and antiquated collection of their excellent work, wasted, for the most part, on old-fashioned garments, quite out of character for use in the present date, showing themselves to be far behind some of our Indian manufacturers in ability to design and enterprise and tact in execution.

Hardit Singh sends a specimen carpet which is decidedly cheap, &c.

J. PHELPS.

JAIL CARPETS (SPECIAL).

Jury:

MR. J. B. LYALL.

SHEIKH GHOLAM HOSEIN.

LALA GAGAR MAL.

Reporter:

DR. A. M. DALLAS.

THE manufacture of carpets in the jails of the Punjab may be said to date from the year 1862. Before that time there were but few carpets, and these of inferior workmanship and design, made. The patterns were such as are used for Berlin wool-work, and there was only one pattern of an Oriental character in use. This is the pattern now known in the Lahore Central Jail Manufactory as the old shawl. In 1862, the then Superintendent of the Lahore Central Jail made, and forwarded to the London Exhibition of that year, a large carpet made of Pashmína in the old shawl pattern. For this a bronze medal was awarded, and a firm, Messrs. Watson and Bontor of Bond Street, which dealt in carpets, addressed the Secretary to Government of the Punjab (Mr., now Sir Henry, Davies) in view to obtaining the manufacture of more carpets. The Lieutenant-Governor, Sir Robert Montgomery, directed the Superintendent of the Lahore Central Jail to make the carpets required by Messrs. Watson and Bontor, all of them to be of Native pattern. The Superintendent carried out these instructions, having borrowed from various Native gentlemen any rugs or carpets they happened to have. Messrs. Watson and Bontor were so satisfied with the execution of their order that they followed it up promptly by another, and have continued to deal with the Jail for carpets up to the present time. It may be well to mention here that had the Lahore Central Jail not taken up Messrs. Watson and Bontor's orders for carpets, they would not have been executed, because, with the exception of a very few in Mooltan (and Baháwalpur), there were no carpet weavers in the Punjab other than those trained in the jail. From 1862

the carpet manufactory in the jails has increased considerably. Carpets have been sent for exhibition to the Punjab Exhibition, and to London, Paris and Melbourne. Medals have been received from the Lahore Exhibition and from the Exhibitions in London and Melbourne. Now there are dealings between the jails and London, Paris, New York and Australia, amounting during the past year to the value of Rs. 54,304-8-11.

The Lahore Central Jail Carpet Manufactory is the largest and the best in the Province. In this there are 56 looms continually at work, and here special attention is devoted to design and to workmanship; whilst the prisoners, being in for a longer time than in any other jails, are better trained and become more skilful than they are elsewhere. Some of the other jails make carpets as part of the regular system of labour carried on in them, *viz.*, Mooltan, Pesháwar, Ráwalpindi and Siálkot; whilst in others a carpet is occasionally made, as there may happen to be in jail two or three carpet weavers or a demand for a few carpets among the residents of the station. The prices of carpets, of course, vary considerably, according to the material of which the carpet is made and the character of the workmanship. Thus the price in the Lahore Central Jail for an ordinary carpet, made of common country wool, is Rs. 11 to Rs. 12 per square yard, whilst for a carpet made of Pashmína and of very fine workmanship the price may be as much as Rs. 25. There is no difference in the rate on account of pattern.

The coarseness or fineness of a carpet depends upon the number of threads to the inch in the warp. The ordinary carpet contains 9 such threads, whilst the Pashmína carpet at Rs. 25 the square yard contains 18. There are, of course, degrees of fineness between the two mentioned, and so, too, it is possible to go beyond the maximum fineness and to have more than 18 threads to the inch for good serviceable wear; the carpet containing 18 is as fine as one could have, and indeed it is quite a question whether the common carpet of 9 threads is not, as a carpet, as good as one of finer texture. The size of the carpet is limited as to width by the length of beam that can be obtained for the loom; as yet the greatest width of which a carpet can be made is 20′ to say 21′. None of the looms at present in existence could hold a carpet beyond this width.

The patterns now used in the jails for carpets are all Oriental in their character, Government having forbidden the use of others; and had some action in the matter not been taken at the time it was, it is more than probable that the correct patterns formerly obtained for the jails would have been lost, for each individual ordering a carpet considered him or herself at liberty to alter the colouring of parts of the carpet, or substitute the border appertaining to one carpet for that belonging to another, quite regardless of the fact that the colouring and border form very important essentials of each pattern, and could not be altered without destroying the integrity and entire character of the pattern.

The following Jails have sent carpets for exhibition:—

1.	Lahore Central Jail	...	...	18	carpets, &c.
2.	Gujrát ,,	...	...	1	ditto.
3.	Mooltan ,,	...	...	1	ditto.
4.	Ráwalpindi ,,	...	...	1	ditto.
5.	Pesháwar ,,	...	...	2	ditto.
6.	Hissar ,,	...	...	1	ditto.
7.	Siálkot ,,	...	...	1	ditto.
8.	Dera Ismail Khan	...	...	1	ditto.
9.	Jullundur ,,	...	...	1	ditto.

The carpets from the Lahore Central Jail form a remarkably good group quite by itself, whether considered from the point of design, of colouring, or of workmanship; and this can easily be understood from what has already been said, that the Lahore Central Jail has the best trained workmen and the most completely organized carpet manufactory of all the jails. Of the 18 carpets exhibited, 3 are made of Pashmína and 15 of ordinary wool.

The carpet made of Pashmína, priced at Rs. 272, the pattern of which has been obtained from the Maison de Louvre, and which has been purchased for the South Kensington Museum, is decidedly the best. This is an exceptionally beautiful carpet: the design is very handsome, the colouring good, and the workmanship perfect. It is recommended that the first prize for Jail carpets be awarded to this.

The next carpet which the Jury desire to bring to notice is the one marked No. 5, and exhibited by the Lahore Central Jail. This is made of ordinary wool. The pattern is that known in the jail as the new shawl or (Heráti) pattern, a pattern specially suited to large carpets. The colouring is very rich and warm, and the workmanship excellent. This carpet is recommended for the second prize awarded to Jail carpets.

There is another carpet exhibited by the Lahore Central Jail which deserves notice. The pattern of this has been copied from a piece of silk that formed part of a Persian lady's dress. The pattern is not suitable for a carpet, but the workmanship is excellent, the colouring and dyeing good, and there has been great labor expended in the manufacture of this carpet.

Among the other jail-made carpets, the following deserve notice:—

Mooltan.—A well-made carpet with good colors, but not an attractive pattern.

Siálkot—A well-made carpet, with a remarkably good warm red ground, but pattern inferior.

Dera Ismail Khan.—A well-made carpet, showing good dyeing; nothing in pattern worthy of notice.

Ráwalpindi.—A well-coloured carpet, showing some good dyeing; the pattern is the new shawl with a slight variation in the border.

It is to be regretted that the carpets have not, in all instances, been priced on one uniform system, and in such a way as to show the real cost of production. Had this been done, very useful information would have been supplied.

DARRIS.

The following Jails exhibit Darrís :—

1. Ludhiána	...	1	7. Sirsa	...	2
2. Jhelum	...	2	8. Shahpur	...	1
3. Jhang	...	1	9. Dera Ismail Khan		2
4. Ráwalpindi	...	1	10. Umballa	...	1
5. Hissar	...	1	11. Mooltan	...	1
6. Gujrát	...	1	12. Siálkot	...	1

13. The Jail of the Patiála State also exhibited a darri.

The following are deserving of notice :—

Mooltan.—A very well-made darri, colour good, and the pattern one that used to be known as peculiar to Mooltan : is neat and cheerful.

Lahore Central Jail.—A striped darri, well made and of good, lasting colours.

Dera Ismail Khan.—A well-made darri, but colours too glaring.

Gujrát.—A well-made darri.

Jhelum.—A darri with stripes and a blue border; work good, colouring good, and pattern good; a good, neat, serviceable darri.

Patiála.—This is a strong, well, but not finely, made darri, of dark-blue; good dyes.

A. M. DALLAS,

13th January 1882 *Reporter.*

NOTE BY MR. W. COLDSTREAM.

CENTRAL Jail carpets I shall not *place*; but it is clear to all that they merit notice on account of their number, variety and their patterns, and the very fine texture of some of them.

The Pashmína carpet with the old gold ground carpet made from Persian pattern, the property of the Maison de Louvre, Paris, seems to me an article of rare worth and beauty. The pattern is copyright, and carpets of it are made exclusively for the Paris house above named. The Central Jail authorities in accepting the pattern gave or implied a guarantee of preserving the copyright, and the Superintendent has of course, very rightly under the circumstances refused to give copies

though he has had applications for them. As the Jail is a Government institution, I think that patterns received there should be considered the property of Government, or that at least there should be no restriction in copying them. I believe Dr. Dickson is of the same opinion, and he believes that if ever this plan were followed, the carpet looms would be as busy as ever. Copyright patterns which he has might be returned if the owner did not wish them to be public property. For the future it might be arranged that patterns should not be taken with any guarantee of copyright, but that patterns should be public property, and the Central Jail authorities at liberty to supply copies to all applicants.

The other two or three Pashmína carpets next this one are also extremely good in pattern.

No. 5, new shawl pattern, is a fine, firm, well-made carpet.

No. 3, a carpet in Japanese style, copied apparently from a pattern in silk, purchased by Mr. Lockwood de Forest, is a finely made article; but the pattern appears one quite unsuited to carpets for ordinary use.

A small carpet or rug (unnumbered) hung on the side of the archway as one ascends to the Design Department, is an effective design copied from a pillar at Delhi.

No. 4 is a good geometrical pattern, enlarged from a pattern.

These and the numerous other specimens (among which may be mentioned No. 7 and one of old shawl pattern of blueish tone) sufficiently show what care and attention is bestowed in the Lahore Central Jail on this important branch of manufacture.

I believe it is not too much to say that it is the Lahore Central Jail manufacture of the article which has kept it alive, and even extended it in the Province; for the present Exhibition shows, what the Exhibition of 1864 did not, that private individuals are taking up the manufacture. When the English came to the Punjab in 1845, I should doubt whether there were more private factories of carpets in it than there are now: possibly there were not so many. What the evidence is that the jail manufacture has stopped the manufactures of private hands, I do not know; but I know that the Lahore Central Jail has done much to keep up the manufacture in the Province, and that it has supplied to the Hoshiárpur School of Industry, where carpets are now made, both teachers of the trade and patterns.

Except the Lahore Jail, I saw only one carpet from each jail.

The Siálkot carpet was of an extravagant and unsuitable pattern.

The carpet from Jullundur Jail appeared to me of a loose texture, but of very good colours.

The carpet from Hissar Jail was of a fair pattern, well made, and wonderfully cheap. It may be doubted, therefore, whether the Hissar Jail gets a fair profit out of this manufacture.

The Pesháwar Jail carpet is a good one, but the colour is faulty.

The Ráwalpindi Jail carpet is also a good one ; colours good.

The carpet by Mooltan Jail is a very good and well-made carpet ; pattern also good. It is probable that the Superintendent of the Jail has, after his experiences in the Lahore Central Jail, improved the manufacture in the Mooltan Jail.

The carpet from the Gujrát Jail is not so good ; its colours are decidedly dull, and suggest that the dyeing operations require attention.

Dera Ismail Khan Jail sends an excellent carpet, of good pattern, and very substantial. It is very moderately priced, at Rs. 7 per yard.

Not taking account of Lahore Central Jail, I would rank the carpets as below :—

Mooltan Dera Ismail Khan	} the best ;
Gujrát Ráwalpindi Hissar Pesháwar	} all pretty good ;

and perhaps the order of merit among these four would be Gujrát, Ráwalpindi, Hissar, Pesháwar ; but I think this should be decided by more experienced judges (who have seen the carpets exhibited oftener than I could during the two days I was in Lahore) after being asked to examine the jail carpets.

I was not able to examine the darrís. The Pesháwar darri, of old shawl pattern, appears to me worthy of notice.

W. COLDSTREAM.

CLASSES III, IV, V.

Silks, Patoli Work & Embroideries.

Jury :

Colonel W. G. Davies, c. s. i.	Mr. B. H. Baden-Powell.
Revd. W. H. Tribe.	Mr. F. C. Channing.
Mrs. Steel.	Nawab Nawazish Ali Khan.
Mrs. Davies.	Haji Gholam Hussain.

Reporter :

Mrs. Kipling.

Silks.

Lahore.

Lahore is well represented both in quantity and variety of quality. It is the only district which has sent silks suitable for European use, and among these some black and white checks and stripes are the best.

A particularly thick and strong make of silk, feeling almost like leather, woven in stripes of brilliant colour, also deserves attention. No. 73, Daryái, by Muhammad Dín, and Nos. 68 and 69 by F. Bakhsh, are considered to be the best. No. 73 is particularly well woven and of an even grey color.

Jhelum.

Two Lúngís, each side of a different colour, and checked with a gold thread, appear to be the best of all those exhibited. No. 3 is selected for a prize.

Mooltan.

Mooltan is distinguished by a considerable number of Lúngís, rich in colour and well woven. Of those, three in different shades of yellow have great excellence. No. 1, Haidar, is particularly handsome.

Baháwalpur.

This district exhibits goods similar to the Mooltan ones, but richer and more costly. Some woven with gold thread are especially handsome,—No. 4.

Pesháwar.

Pesháwar sends some handsome and well-woven Lúngís, though in some cases the colors are crude and inharmonious. Three Lúngís sent by Gholám Hussain are good, No. 5 being the best.

Kohát.

There is one very good Lúngí from this district.

Patoli Work.

Delhi.

The gold and silver laces from Delhi are the best in the collection.

Lahore.

The Lahore exhibit of Patoli work is of inferior quality, but the Izarbands from this district are commended, as are also the Sejbands by Ali Bakhsh.

Gurdáspur.

Gurdáspur has also sent good specimens of the last-named articles.

Embroideries.

Delhi.

There is a large quantity of embroidery on cloth, merino, satin and net, exhibited by dealers, the greater part of which is of the ordinary kind, presenting neither novelty nor special excellence. Mention is made, however, of a magnificent elephant Jhúl, which seems to be old. It is the finest specimen of its kind in the Exhibition, and is sent by Manik Chand of Delhi.

Phulkaris.

Hazára.

The embroideries from this district are unanimously agreed to be the best. The variety of needle-work is greater than from any other. The designs are novel, and the choice of colours is invariably good, while the prices are

moderate. No. 23, a specimen of drawn work on the commonest material, is very beautiful, and a black and crimson scarf, No. 17, deserves special commendation. No. 12 is also admirable.

Hissar. Hissar comes next and merits special mention for its woollen Chopes, particularly No. 5. The texture is good, the design remarkably effective and novel, showing a combination of stitches. Two petticoats, Nos. 22 and 24, deserve commendation.

Rohtak. Rohtak is also excellently represented in colour, design and work. All admirable. Nos. 5 and 16 are the best.

Siálkot. Siálkot has good simple designs, well worked and moderately priced, and comes next to the districts mentioned above.

Amritsar. Amritsar sends some good Phúlkárís, of which Nos. 33 and 34, both apparently old, are most deserving of commendation. Davi Sahái and Chamba Mal exhibit a piece of old embroidery on white cotton cloth, No. 38, which is the most beautiful specimen of needle-work in the whole collection.

Lahore. This district does not show to advantage in this class, and, with the exception of the loan collection from Kasúr, which is very good, it is difficult to speak well of any part of its contribution. The colours used are not good, and the work is poor, while the prices are ridiculously high.

Hoshiárpur. The embroideries from this district are, almost without exception, bad, both in colour, design and workmanship. Aniline dyes of the crudest tints and ill-chosen grounds for the work have produced results which ought to serve as a warning to all who imagine it possible to improve upon the original Phúlkári.

Remarks. A careful examination of the specimens of embroidery brought together on this occasion demonstrates that the cloths embroidered for the wear of the women of the country are generally good, especially in what may be called the unsophisticated regions of Hissar, Rohtak, Siálkot and Hazára, and that wherever an attempt has been made to introduce novelties of colour, the result has been a failure. The four districts mentioned above are all worthy of a prize, and the old piece of needlework from Amritsar is deserving of a similar distinction.

30*th January* 1882.

ALICE KIPLING.
Reporter.

NOTES ON PHULKARIS, CHOPES AND BAGHS, BY MRS. STEEL.

IN going over the exhibits of Phúlkárís and Chopes in the embroidery class, nothing is more apparent than the disastrous results of any interference with what I may call their primary organic structure.

That some improvement is necessary before the Phúlkári can find favor in the European market is quite evident, but the positively appalling results obtained in some of the exhibits from Lahore, Delhi, Hoshiárpur and Amritsar teach us a lesson of caution. Even those who cavil at the mysteries of high art, and see no beauty in the grey green goose on a green grey ground, must surely feel the relief afforded to the eye when, after looking at some of the Turkey red, light blue, and emerald green abominations, it turns to the rich golds and warm madder browns of the unsophisticated Phúlkári. The most obvious faults in the Chope and Phúlkári as at present produced are:—

1st.—The texture of the cloth: even when lined it refused to fall in heavy folds, and this, considering that the future of Phúlkárís must lie in the direction of furniture draperies, is a grave fault. I should therefore suggest the employment of a fine *dosúti* of good substance. As the Phúlkári stitch is emphatically a darning stitch, dependent for its beauty and regularity on the correct counting of the threads, the well-defined difference between warp and woof to be observed in *dosúti* would be of great advantage. At present the work is done on two kinds of cloth, one called *Khadur*, being admirable *when of home manufacture*; but it is impossible to procure this in any quantity, as the women are averse to selling it, and never spin so well, evenly, and strongly, for the market as they do for their home consumption. The other kind of cloth, called *Painsi*, is much more flimsy and is rarely admissible, except when the ground cloth is to be almost hidden with embroidery, when the looseness of texture facilitates the work.

2ndly.—The width of stuff at present employed is far too narrow and necessitates the employment of two-and-a-half breadths in one curtain, which involves two distinct patterns. This is most objectionable. The fault, however, is somewhat difficult to remedy, as most of the village looms are incapable of weaving cloth more than 27 inches wide. There is no reason, of course, why this should not be extended, as in the *Khes* looms, to the full yard or even a yard-and-a-half; but it would be extremely difficult to effect so radical a change.

3rdly.—The dye is often very poor and scamped. Those who have seen the cloth when dyed by women in their own houses for home use and that done by the dyers for sale, well know the superiority of the former. It is by no means a cheap process to dye a Phúlkári cloth well, as equal weights of oil, sajji (or crude soda) and madder are required. The process, too, is a long one. The sajji has to be mixed with water and allowed to stand for three days. The water is then poured off, and the residuum thrown away or used for coarser dyes. The water is then mixed with the oil and the cloth dipped in this and dried in the sun three times a day for three consecutive days. The madder is then boiled in water, and the cloth put on and boiled for at least five hours. The result should be a deep even red which has penetrated to every fibre, and will neither fade nor wash out. The cost is 14 annas or 1 rupee per chaddar.

4thly.—The work is often most irregular, inappropriate to the stuff used. The ordinary sil cloth is that sold at 14 rupees weight per rupee ; and full of knots, it involves considerable loss if th and I should suggest the employment for geo dressed silk at, say, 10 rupees weight. For hea coarser kind is admirable, and for the *Painsi* and 5 and 6 rupees weight must be used.

The great object, however, is not to raise the sold, the decorative power of the Phúlkári, wit treatment both of design and colour, fully r paid for it. Werethe objections noted above rem be enhanced a little with safety ; but anything upon some of the exhibits in this class, notably would simply be prohibitive, and ruin the trade.

I propose on my return to Gujránwála to sta and with this aim I am now collecting pattern Chopes from all the villages I pass through. present on some of the half-wide tea cloths su Mills, till I can get a really good wide *Khadur* this purpose.

With regard to design, there is at present Some are perhaps scarcely worth the labour entail but, with the exception of some specimens from old designs are strictly adhered to. As for colours, even in remote villages, in embroidery meant atrocious aniline dyes are to be found. Some litt as to what are and are not the primitive Phúlká ground-work there are only three : madder or *maji* purple or úda, which is madder and indigo ; and bl which is *khut* and indigo. For the silks I think those which are to be found in every bazár, *i. e.*, t or Marwa silk, which is *par excellence* the Phúlkár seen this silk except in—

1. Sabz, green.
2. Zard, yellow in two shades.
3. Krimchi, or crimson.
4. Saféd, white.
5. Kála, black.
6. Jangáli, or dark olive green.

It is in the Wana silk, at 5 rupees weight, tha to be found. I should therefore make a hard-an colours except the six above named should ever as an outline border, I should strike out black.

be used on úda and jamrúdi grounds. I should also suggest that the diaper Phúlkári patterns be worked on yard wide cloth, and sold in lengths for wide *portières*, &c.

NOTES ON EMBROIDERY BY MRS. STEEL.

FOR workmanship, design, and artistic treatment, Hazára stands first. Amongst the specimens exhibited, a "kúrta," No. 12, and a scarf, No. 17, deserve high praise. Hissar stands next, and deserves special mention for its woollen Chopes, especially No. 5; the texture is good and the design remarkably effective and novel, showing a combination of stitches. A petticoat, No. 24, and a kilted petticoat, No. 22, from Hissar, struck me as being worthy of mention.

Jhelum shows a Phúlkári, No. 13, which is unrivalled for even workmanship.

Bannu, with No. 3, deserves praise, but the price put on it is simply prohibitive.

Amritsar shows two Phúlkárís, Nos. 33 and 34, both apparently old, which are good.

Lahore errs in every possible way, though some of the specimens lent by the Anjuman-i-Kasúr are good.

Hissar deserves special mention for a novel kind of embroidery used as a heading, which nearly approaches a lace stitch.

CLASS VI.—LEATHER WORK.

Jury:

MR. WATTS.	DIWAN DAS MAL.
MR. E. W. PARKER.	NAWAB NAWAZISH ALI KHAN.

Reporter:

MR. R. T. BURNEY.

I HAVE the honor to forward the opinion of the Committee appointed to report on leather work in the Exhibition.

2. The show of leather work was not great, and the Committee have only been able to select a few things for commendation.

(*a*). In Class VI the Committee selected No. 37, a box said to be made by Zabata Khán, of Peshávar. The leather seemed remarkably strong and good, but the iron fittings and string fastenings were of very inferior workmanship indeed.

(*b*). In Class VI the Committee selected No. 12, a Postincha, made by Bakhára of Peshávar. The leather was exceedingly soft and well cured. The Committee cannot help remarking that this article was remarkably cheap.

(c). In Class VI the Committee selected Nos. 2 and 16. No. 2 was a pair of shoes made by Shaikh Fateh Muhammad of Ludhiána; they seemed very soft and likely to be durable. The same remarks apply to No. 16, a pair of shoes made by Chandan of Hoshiárpur.

(d). The Native gentlemen of the Committee admired No. 30, saddlery, made by Isa of Kasúr, as handsome and strong.

3rd January 1882.

R. T. BURNEY,

Reporter.

CLASS VII.—METAL WORK.

Jury :

GENERAL C. POLLARD, R. E.
MR. B. H. BADEN-POWELL.
MR. JAMIESON.
LIEUTENANT R. C. TEMPLE.

MR. J. B. LYALL.
DIWAN RAM NATH.
SHEIKH RAHIM BAKHSH.
LALA NIHAL CHAND.

Reporter :

MR. J. L. KIPLING.

UNDER this head all articles in metal, excepting jewellery and enamels, are comprised. The collection was strongest in koft work, which was sent in large quantities from Kotli Loharán, Siálkot and Gujrát.

Taking copper and brass-ware first, it may be noted that, though there are distinct differences between Muhammadan and Hindu articles of household use, the predominance of Muhammadan taste seems to have imposed on Punjab work a plainer and more severe idea of form than is observable in Central India and other parts where Hindu taste prevails. The broad rule is that the Muhammadan uses articles of tinned copper, while the Hindu employes brass alone. Names and forms vary for each great division. Thus a water vessel is called by the former "*aftába*," a Persian name, and is elegant in form, while by the latter it is described as a "*ganga ságar*," and is quaint in shape and occasionally ornamented with grotesques. The art of brass-casting is nowhere better understood than in India, and many of the *lotas* and other vessels shown could scarcely have been excelled by European brass-founders. But the already-noted Muhammadan influence seems to have prevented the development of figure-work of any kind. There were none of the small figures of deities, animals, &c., which are common in other parts of India. Chasing and engraving, too, are now seldom done, and there can be little doubt that brass and copper-ware are growing plainer and less elaborately wrought than formerly.

A modern *lota* chased with figures and ornament is a rarity, while there are to be had innumerable specimens of older work covered with ornament. On the other hand, the production has greatly increased, and the articles essential for household use may be purchased at a relatively cheaper rate than formerly.

Gujránwála sent a good selection of the familiar articles of domestic use in *kansi* (white brass) and brass *kauls* (cups or basins). *Thalís* (dishes), *degchís* (saucepans), *rakábís* (plates,) are all very simple matters, but there are certain standards of excellence well understood by the Native housewife. (1)

From Pind Dádan Khan, in the Jhelum district, were sent some of the best specimens of brass ornamental engraving, a kind of work which was not very largely presented.

(1) Photograph No. 93.

As a piece of brazier's work, the large cast *mutti*, slightly enriched with bold ornament, shown by Sardár Bhagwán Singh of Amritsar, was, perhaps, the best example of an ornamental treatment of metal. The Sikhs have adopted an ornamental treatment of metal, based, like all their decorative work, on the details of late Mughal architecture. This was most characteristically displayed in the fine silver cover-dishes and other articles of silver-plate from Kapurthalla (2), and the same style is used in the vessels, lamps, &c., belonging to the Tosha-khána of the Darbár Sáhib at Amritsar.

(2) Photograph No. 62.

An interesting proof of the occasional value of religious endowments in perpetuating phases of art was given by the exhibition of a large panel of embossed ornament in hammered copper in the style of those with which the Golden Temple is encrusted.

Though it may not be a very important variety, historically speaking, it may be worth noting that this Sikh rendering of Mughal art shows signs of growing into a characteristic and distinctive style owing to their freer treatment. The panel of *repoussé* ornament was a beautiful piece of work, and was purchased for the South Kensington Museum (3).

(3) Photograph No. 92.

There was good metal-work from Hoshiárpur; and a somewhat fantastic fountain in brass, by Kurm Bakhsh of this place, showed an unusual capability of surface finish.

Jagádhri (Umballa district), Rohtak and Rewári also contributed good household ware in brass.

In cutlery, the chief articles shown were swords, which came from Peshávar, Nizámabad Bhera, Siálkot and other places. Owing to the practice of re-hilting and furbishing old blades, it is not easy to give any trustworthy judgment on the quality and temper of the actual forging of today. It is clear that fairly good blades are now made, and that any regular demand would meet with a constant supply. Knife cutlery was sent from Nizámabad, Wazirabad and Bhera; but compared with the best Sheffield work there is a want of quality and temper in the metal and of finish in the work.

The trade in the koft or damascened iron-work, which is wrought in such quantities in the Punjab, seems to be languishing for lack of new applications for the art. Obviously the demand for costly shields, which can only be used to hang on a wall, for sword-handles and similar articles, must be limited; and the prices of paper-knives,

pen-trays, inkstands, photograph frames, candlesticks, and other articles for drawing-room knick-knacks, are usually considered high by the English purchaser.

The models chosen for imitation are not always in the best taste, but this is scarcely the fault of the workman. There is also a prevalent misconception as to the nature of the work. Many people imagine that the comparatively superficial gilding is precisely the same as the *tar-i-nishan* damascening of the best old Damascus work, where a wire of gold was embedded in a firmly-cut channel in the steel. For this costly form of decoration, though the workmen can do it well enough, there is now little or no demand, and the modern work is in nearly all cases a comparatively superficial gilding with fairly pure gold on a roughened surface of iron. This will last, with care, an indefinite number of years, but it cannot of course be expected to be quite as permanent as the true *tar-i-nishan* work of which the wire inlay in wood of Mainpuri (North-West Provinces) is an easily understood example. Kutb Dín, of Kotli Loharán, and Ibráhím, of Gujrát, seem to be among the most skilful of the many exhibitors. It would seem desirable to draw the attention of European cabinet-makers and dealers to the many purposes to which koft-work could be applied in furniture, &c. The fault of most of the work exhibited was excessive minuteness of detail and the want of a leading motive. It is this mechanical overloading with one equal monotony of mindless ornament that gives this work the tiresome air of which the purchasing public complain without giving any reason. Mr. Whymper of Murree exhibited some shields by a craftsman employed exclusively by him, which were of bolder and better design and more careful finish than usual. A salver by this artist was founded on Spanish damascene, which was of course Mauresque in its origin.

The horse-bits sent from various places deserve severer reprobation for their ingenious cruelty than they are likely to receive, when we consider that in the treatment of animals the natives of India are, in many respects, behind the middle ages. It is impossible to admire neatly-forged spikes and caltrops when we knew that they are intended to be put into the mouth of a sentient animal, and to give by torture the control that the rider has not the skill or sense to gain by judicious training.

The men of the 23rd Pioneers contributed some fair metal work; a brass butter-churn, with cog-wheel movements, by Ibráhím, being particularly well made and neatly finished.

The collection of Kashmir copper-chased ware and silver-ware, contributed by Messrs. Davi Sahái and Chamba Mal, was a good one, and found a ready sale. The articles in the same style, including enamels and the false lac enamel from Kashmir, were very highly priced and were not distinguished by artistic or technical superiority. In the whole of the Kashmir ware there is a noticeable deterioration when the patterns are compared with older examples. Elaboration and

multiplicity of detail are made to take the place of design. There are no plain surfaces left as in the Persian ware, which furnished the original models, and the complete surface covering of the Kashmir shawl or painted *papier-mâché* Kalamdáns seems to be aimed at.

(4) Photograph No. 91.

The Pesháwar *aftábas* and other ware in the Kashmir style was of exceptional merit (4).

The Moradabad ware exhibited by Lála Makhan Lál, although not in competition for prizes, deserves a special mention. Most of the forms exhibited were good, and the articles, from their finish and general excellence of design, deserve high commendation.

Guns, which fall under this head, were but sparingly shown, and only two call for mention. That from Ludhiána was curious, as showing that a fair *bandúq* of country pattern can be made for Rs. 20.

Among the odds and ends of arms sent, were steel bows from Kotli Loharán, *guptís* or sword-sticks from Sirsa and Simla, and *bujálís* or *khukrís* from the latter place.

J. L. KIPLING,

Reporter.

CLASS VII *a*.—Jewellery, Silversmith's work, and Seal-engraving.

Jury:

Colonel W. G. Davies, C.S.I.
Mr. B. H. Baden-Powell.
Mrs. W. G. Davies.
Mrs. J. B. Lyall.
Mrs. Steel.
Lala Ram Kishan Das.
Raja Harbans Singh.
Faqir Jamal-ud-din.
Mr. J. J. P. Watson.

Reporter:

J. L. Kipling.

Delhi.

Delhi, as a matter of course, is at the head of the list in this section, both in the number and value of the articles shown. But the English Jurors are unanimous in the opinion that much of the Delhi display is poor in design and of no great excellence in workmanship. A considerable number of articles were sent to the Bengal Exhibition from Delhi, and at this season jewellers who keep small stocks in hand like to have their goods by them in preference to their lying at a distant town at a time when a regular succession of tourists is passing their own doors. The collection on the whole, however, very fairly represents the best as well as the less admirable features of a very important industry. The imitations of European work are perhaps the least successful, for the workmen while copying foreign models have preserved the meretricious characteristics of Indian work, its minuteness and multiplicity of

detail. The result, though pretty enough in a popular sense, is incongruous, for the solidity and smooth finish of the original is wanting, while the want of character and motive in the design remains. It is noticeable that while the public has purchased much that was of good Oriental design, a great number of the English-looking goods remained unsold. Nor are the Delhi jewellers more fortunate in their imitations of Indian work from other parts of the country. The Madras Swami work, when at its best, each figure chiselled in bold relief, has a rich and characteristic effect, but the Delhi die-stamped imitations are curiously poor and tin-like. The filigrain also from this city is distinctly inferior to that of Cuttack, and both design and workmanship of the numerous light silver necklaces, chains and bracelets are often poor. There is only one good example of the *chatái* or mat-pattern bracelet, a design which affords a fair test of sound and neat workmanship. The arts in which Delhí really excels, the skilful setting of precious stones so arranged that jewels, and the incrustation of gems of no great intrinsic value produce a rich effect, the combination of enamel with gold and of jade with jewels and gold, are, however, fairly represented. It is by work of this kind that Delhi is best known, and its reputation is not likely to be increased by clever but only half successful attempts to copy the manner of work in other places.

The trade of Delhi is so organized that it is impossible to award, as the Jury would prefer, any prizes to the actual workmen; for it is doubtful whether in any of the Delhi exhibits the actual workman's name appears.

The Jury is unanimous in the award of a first prize to Kesri Chand and Bálmokand for a beautiful jade pendant with enamel and pearls. A similar prize is awarded to Salig Rám for an enamelled *huqqa* mouth-piece in gold, exhibited by Lála Rám Kishan Dás. A bracelet, by Sobhág Chand, is selected for a prize; Jánki Dás and Piyári Lál for a bangle in enamel and gold, No. 1315, receive a prize; and Moti Rám is similarly distinguished as shown in the list of awards appended to this report for Nos. 1317 and 1318. Parmesri Dás is honorably mentioned for a jade *byrágan* set with jewels. It will be observed that these rewards are in no case given to articles of English design, and the unanimity of the Jurors, both English and Native, on this subject is remarkable, fully establishing the general remarks made above.

With reference to the rest of the display made by other districts, there is more diversity of opinion, the Native Jurors declining to notice with commendation anything after Delhi except the Mooltan enamel, while the English Jurors see much to admire in many of the examples sent up from comparatively insignificant places.

Taking them in their order, the characteristic hollow silver beads, a speciality of Pánipat for many generations, sent from Kanál, are awarded honorable mention.

Karnál.

Rohtak.

The contributions in this class from Rohtak were remarkably good examples of peasant jewellery, many of which were purchased for the West-end of London. Nos. 1408, Rámji Lál Sunár; 1395 and 1396, 1398, 1399, Gobind Sunár; 1407, Rámji Lál Sunár, were good. No. 1391, Murari Sunár, was perhaps one of the best specimens. To many eyes some of these might perhaps appear barbaric, but they possessed a character and quality of design grievously wanting in more pretentious work. Rohtak also sent, too late to be included in the catalogue, the second best examples of seal-engraving, shown by Abdul Ghani of Jhajjar, to whom is awarded a second prize.

Umballa.

From Umballa was sent a case of silversmith's work and seal-engraving, by Harnám Singh and Partáb Singh, of great excellence. Two pairs of bracelets in open work of chiselled silver were particularly good, and are awarded a prize. The seal-engraving included heraldic engraving on cornelian and bloodstone, and a large seal cut in brass in commemoration of the Exhibition. This was the best seal-engraving shown in the Exhibition, and marks Harnám Singh as one of the most capable engravers in the Province.

Jullundur.
(5) Photograph No. 60.

A glass mounted in silver wire with a silver base and cover by *Nikka* (5) was one of the best bits of silversmith's work from this district, and the rest calls for no remark.

Hoshiárpur.
(6) Photograph No. 61.

Hoshiárpur, which excelled in so many branches, was also successful in this section. A gold nose-ring (*Nuth*), No. 1493, by *Prab Diál*, was a remarkably well-finished piece of work, each of the many minute flowers and rosettes being perfectly made out. A prize is awarded to this and one of the second order to Jaishi Rám for a silver necklace No. 1484. A set of six engraved silver vessels by Háku, No. 1487, &c. (6), were admired as showing good surface decoration somewhat lightly engraved. They were heavy and thick, and, their price being from this circumstance incommensurate with their appearance, they did not find purchasers. But a prize is awarded for the excellence of the engraving.

Kángra.
(7) Photograph No. 82.

Kángra sent some characteristic silver and enamelled silver ornaments; No. 1531, by Bohgu, deserves recognition (7). Johdu, Shiámu and Siddhu are honorably mentioned.

Amritsar.

The great bulk of the jewellers' and silversmiths' work from Amritsar was contributed by Messrs. Davi Sahái and Chamba Mal, and but a small portion of the articles displayed by this firm were of local manufacture but came from Lucknow, Kashmir and Trichinopoly. A prize is awarded to the collection as a whole.

Of the local production a silver cap band or belt in very thin silver, embossed with a pattern of Kashmir character, by Mahadju, No. 1542, is considered worthy of a prize as a good piece of workmanship (8). A canopied *takht*, in enamelled copper, from Amritsar, was a good specimen of the larger kind of enamelled metal-work now so seldom seen. There was no evidence of its having been made at Amritsar, and it was probably of Kashmir workmanship (9).

(8) Photograph No. 59.
(9) Photograph No. 80.

Siálkot.

Nothing of importance in this class was sent from Siálkot. Lál Shah and Búta of Pasrúr are honorably mentioned for a pair of armlets and a pair of bracelets.

Lahore.

Hardiál was the principal exhibitor from Lahore, if, as seems fair, Sobhág Chand is classed as a Delhi jeweller. He receives a prize for a pair of perforated silver scent bottles, No. 2223. The Lahore workmanship was considered "very good," but none of the designs were new.

Ferozepore.

From Ferozepore Hari Singh sent half a dozen articles of silver-smith's work, of which a *chilm* cover, No. 2573, is considered worthy of a second class prize.

Shahpur.

Bhagat Nikka of Bhera, in the Shahpur district, is honorably mentioned for jewellery.

Mooltan.

The Jurors regretted the absence of variety or originality in the enamelled silver ornaments from Mooltan. This is in great part due to the method of work. Engraven dies, into which the silver is beaten, are used, and indeed it is only by this labor-saving plan that the articles could be produced at the price. But it is curious that scarcely any examples of engraven work were sent. Obviously it is only when *champlevé* enamel is cut out and graven that any freedom or variety of pattern are attainable. Vasna Mal's articles were considered the best on the whole, while his necklace, No. 2731, was thought to be the only piece of Mooltan enamel displaying any originality. Vasna Mal is awarded a second prize, while Khem Chand, Nandu Mal, Jasa Mal, Gela Rám and Wassu Rám are honorably mentioned.

Jhang.

From Maghiána, in the Jhang district, some enamelled silver similar to that from Mooltan was sent. Thakur receives a second class prize.

Muzaffargarh.

From this place came some very good examples of articles of purely Native form and design, but somewhat rough in execution. A third class prize was awarded to Gopála Mal, and Dalla and Dera Mal were given certificates of honorable mention.

Peshâwar.

The silver work from Peshâwar was large in pattern and coarse in workmanship but interesting in character.

Hazára.

(10) Photograph No. 84.

The contribution of Rája Singh of Abbott-abad, however, though not of much finer workmanship than that of Pesháwar, was much bolder and better in design, and the introduction of colour gave it a peculiar and striking character. It ought to be mentioned that the Native members of the Jury saw nothing noticeable in these things (10).

Alwar.

The gold and silver cups sent from Alwar should be noted as specimens of perhaps the most finished and delicate surface engraving exhibited. This is not in its nature an Oriental method of decoration, for the punch is everywhere in India preferred to the burin or graver. It must be admitted, too, that chasing and embossing are infinitely more effective methods of decoration than the light surface cutting of a picture which, on a brilliantly polished surface, must be broken up by reflections. As engraving, however, the work on these cups was admirable, and there are English workmen who might envy the shading of the animals depicted.

J. L. KIPLING,

Reporter.

CLASSES VIII AND IX.—Pottery and Glass.

Jury:

Mr. B. H. Baden-Powell.	Diwan Ram Nath.
Mr. David Ross.	Muhammad Mehndi Khan.
Mr. E. W. Parker.	

Reporter:

Dr. W. P. Dickson.

The exhibits are from Delhi, Hoshiárpur, Rohtak, Jullundur, Lahore, Mayo School of Art, Gujránwála, Ludhiána, Mooltan, Jhang, Pesháwar and Ferozepore in pottery; and from Hoshiárpur, Pánipat and Lahore in glass. It will be right to notice in detail what is commendable from each of the different districts.

Pottery.

Delhi.

1. All the work of one maker, Bhola, earthenware vessels, glazed and coloured with copper and cobalt. The following articles deserve commendation:—

Lotas, good in form and colour; tiles, good, but design careless; plates, design good, but colouring imperfect; súrahís, design good.

The Committee notice that the Delhi pottery has a good glaze, but where the whole vessel is of uniform tint the colouring is even; but evidently the potter is not aware of the proper method of applying colour in bands or stripes, as in cases where a portion of the ground is coloured, having a white pattern uncoloured.

Hoshiárpur.

2. Earthenware vessels unglazed, forms good, not apparently indigenous. Earthen vessels, painted in oil-colours, also good, both as regards design and form. One bread-pan in unglazed earthenware, design good. There are also one or two specimens of glazed vessels. The maker's name of all these articles is Jamál.

Rohtak.

3. Earthenware unglazed vessels glistening with mica; forms of basins good, maker's name, Bhawáni of Jhajjar; shows good burning, and the style is natural and characteristic.

Jullundur.

4. There are no vessels in the Exhibition to equal in glaze the vessels made by Muhammad Sharíf, whose ancestor is said to have decorated the Wazír Khán's mosque of this city. He also exhibits some tiles, the colouring of which is bad. Some lent by Mr. Brandreth are perfect in their colouring.

Lahore.

5. Earthenware vessels, both glazed and unglazed, are exhibited by Dulla, and are of average character.

Gujránwála.

6. The unglazed earthen vessels made by Hayát are good.

Ludhiána.

7. Same style, but not good.

Mooltan.

8. The general impression given by this collection is that little improvement is being made in a style of pottery that has marked excellence; the glazing in particular is bad, and cracking of the vessels and much of the workmanship, both in drawing and form, is careless; while here and there a vessel of good design and form gives emphasis to these remarks. The application of colour in bands and stripes or floral decoration is well understood, and contrasts with the Delhi work. The maker of the samples sent is Muhammad Azím.

Jhang.

9. Black unglazed pottery, ornamented with tinfoil designs, rough, but good; form also good, fault being that the tinfoil is easily removed; maker Hydar.

Peshéwar.

10. The glaze on these vessels is only surpassed by Jullundur, and is of excellent quality; the colouring, too, is characteristic and brilliant; maker Shams-ud-dín.

Mayo School of Art.

11. Terra-cotta moulding and design good; firing not good; glazed vessels, both in form and glaze, good.

12. Copies of some Persian Jars are good, but with the paint work and the pattern only stamped. I am sorry to say (Mr. Parker remarks), I have just heard from Mr. Kipling that this one (labelled Ferozepore) is by an unknown maker near the Salt Mines, found by Mr. Halsey;—unglazed earthen ware, decoration good, colour permanent.

GLASS.

13. Lastly, the specimens of glass manufactured at Hoshiárpur by Agur, Subah and Ali Bakhsh,—cups and bottles of various colours,—a most interesting experiment and deserving of every encouragement.

Hoshiárpur.

Karnál.

14. Panipat silvered glass balls, showing little or no improvement.

Lahore.

15. Numerous glass bangles, made by Amír Bakhsh, blue, green and red, probably of European glass melted down.

16. The Committee are of opinion that the following certificates and prizes should be awarded :—

Muhammad Sharíf, Jullundur	...	Certificate and Rs. 10.
Bhola, Delhi	...	Award of Rs. 25.
Dulla, Lahore	...	Certificate.
Muhammad Azim, Mooltan	...	Certificate.
Hydar, Jhang	...	Certificate and Rs 5.
Shams-ud-dín, Pesháwar	...	Certificate.
Mayo School of Art	...	Certificate.
Agur, Subah, and Ali Bakhsh, Hoshiárpur, for glass,	...	Rs. 25 and Certificate.
Exhibitor labelled Ferozepore,	...	Certificate.

17. Undersigned has consulted with Díwan Rám Náth, and he thinks that Rs. 50 is too much to give to Hoshiárpur for glass, and that half the amount should be given to Muhammad Sharíf, of Jullundur, for the excellent glaze of his work. He thinks that Muhammad Sharíf will be greatly disappointed if no money award is given him. Undersigned thinks that some notice of the Delhi porcelain should also be taken, and that a certificate should be given to the maker.

18. That an award also should be made in the shape of a certificate to the Bombay School of Art for the great progress shown both in form and design and good manufacture.

19. The Baháwalpur pottery does not call for remark (11).

W. P. DICKSON,

Reporter.

(11) Photograph No. 96.

CLASS X.—Wood-Work.

Jury :

Colonel W. G. Davies, c. s. i.
Mr. Roscoe Bocquet.
Revd. W. H. Tribe.
Lieutenant R. C. Temple.
General C. Pollard, r. e.
Mr. C. Purdon Clarke.
Rai Mela Ram.
Mian Karim Bakhsh.

Reporter :

Mr. B. H. Baden-Powell.

This report relates solely to the exhibits from districts; it does not include the specimens shown from the Mayo School of Art. These are alluded to in a separate note.

The Jury have had very considerable difficulty in dealing with this class, owing to the absence of numbers on the articles; and the labour of comparing the recommendations of each member with the printed catalogue, and identifying each article recommended, has been very great. It has delayed the submission of the report.

Generally speaking, this class was well represented. It showed a great advance on the works of the same kind in the Exhibition of 1864. We have had far less of the copying of indifferent European patterns, far more of adherence to indigenous, natural, and consequently interesting forms of ornamentation and ideas of construction.

The Jury have been singularly unanimous in their approval of the articles they have selected for notice, although the members worked for the most part separately and prepared separate notes. This fact shows how good work impresses different persons, whose individual tastes may nevertheless differ very considerably. The fact is that there are certain qualities in form, in structure, in adaptation to use and in decoration which are in themselves right and good, and thus assert themselves and compel acknowledgment quite apart from individual preferences in detail. We had some good specimens of purely Native work for Native purposes, such as carved window and door frames, carved *dulís* and stools and tables. We had also Native work applied to modern and to European requirements.

We are glad to notice that only from the district of Simla did we see a few specimens of articles which were not designed, but were copies, or more probably copies of copies, of bad originals badly made. Even then it was in only a few instances, and the public are as much as carpenters responsible for the hanging shelves apparently intended for Gothic design, and the ricketty corner what-nots which are so distressingly common in the Simla Bazár. The Exhibition generally has shown a healthy revival of Native work, and has shown how well the workman can learn to make modern articles, of form suitable to their purpose, and yet decorated according to their own ideas. The district of Hoshiárpur led the way in this direction. The districts of Jhang and Shahpur, Amritsar and Siálkot also did well.

The furniture class also included some ivory carving on a small scale, and it included turned and lacquered wood. We have adopted the remarks made by Lieutenant R. C. Temple on this subject, which are deserving of notice. It is much to be regretted that this work cannot be turned to more solidly useful purposes. The decorated bed-legs are almost the only work that deserves commendation from a serious point of view; the rest of the work is mostly fantastic, purely of the nature of toys, and not such as can command any large demand. But it is clear that black lacquer, or good sober colors relieved occasionally with a bold, well-designed incised ornament, could be employed in making good arm-chairs, couches, occasional chairs, *jardinières* or flower-stands, and many other articles, the pieces of which could be separately marked, and fitted together after despatch from the place of manufacture.

Lieutenant Temple's remarks are as follows :—

" *Lacquer work.*—There were two kinds of lacquer work, *engraved* and *painted*, exhibited. The latter was very poor, if not bad, showing a lamentable ignorance of the combination of colors.

" The main fault in the lacquer was the same as that observed in the ornamentation of the exhibits generally. There was too much of it: the pieces were frequently covered to indistinctness. There was also a poverty of general design observable. A maker gets hold of a few standard patterns and sticks to them, producing precisely the same article in precisely the same form and with the same ornament over and over again. They seem incapable of self-improvement. This was particularly observable in the Dera Ismail Khan work, all highly finished, all of one color, one ornamentation, and one style. The same article and the same faults repeated *ad nauseam*. Another fault I would point out is a general want of boldness of style in the ornament. And again, there is hardly any industry of this kind so adapted for the general purposes of ornamental furniture of all kinds. It is admirably adapted for beds, chairs, sofas, small tables and boxes, candlesticks, toys and miniature objects of every kind for use as purely household ornaments ; for Native objects as piríhs, walking-sticks, spinning-wheels, charpoys, dúlís, &c. It blends admirably with well-turned steel, iron or brass-work, for I have so tried it with success. In fact, there is hardly any object of household furniture where woodwork is employed to which it would not be applied, and yet how small was the variety of objects exhibited ! I saw no specimens of *black* lacquer, and yet in my own house I have several useful articles made to order in black lacquer, and sometimes blended with metals. A bed (double) entirely in black,—legs, foot and head-pieces, and curtain poles all turned in black wood,—fastened and bound with bright steel bands, looks very well. Heavy black drawing-room curtain poles (3″ diameter) with English brass ornamental ends, look substantial and very handsome. I should say that black lacquered ware, boldly engraved with gilt, would look very handsome for many articles of furniture. How would a bridal *dola* in black lacquer, engraved in *red* and mounted and bound with bright turned brass bands and knobs, look ? The workmen are fond of adding

white ivory ornament to their lacquered articles. These are effective enough when properly employed, but as a rule they were in the wrong place: the top of a table is *not* the place for a raised ivory ornamental knob, as nothing will stand straight on it!

"In distributing awards it seems to me that the maker rather than the article will have to be considered, as every maker sent several articles all worked out in one style. This leads me to remark on the *cheapness* of this kind of work, a very great argument in its favour, and which should render it one of the chief agents in improving the general taste for artistic objects for every-day use. It is cheap, easily made, procurable in nearly every part of the Punjab, and undeniably capable of being made very good: there is no reason, therefore, why it should not be brought into general use.

"Having regard to the above remarks, I would notice the following makers in order of merit:—

(1). Amír-ud-dín and Pír Bakhsh, Shahpur, for their toys—good and bold in design and good and pure in color. Also for their bed-legs—design bold, good and clear, color good. *Prize.*

(2). Suráj-ud-dín of Ferozepore, for excellence of workmanship and design and coloring. *Prize.*
(12). Photograph No. 35.
(12)

(3). Barkhurdár of Jhang, for the design and execution of a spinning-wheel. *Prize.*

(4). Yár Muhammad of Dera Ismail Khan—workmanship excellent, design usually good, ivory ornamentation often meretricious and out of place; some of the work badly adapted to its purpose. *Mention.*

(5). Kanhya Lál of Hoshiárpur—design of several small boxes sent, very good and bold; execution inferior. *Mention.*

(6). Pákpattan work—all inferior; maker apparently trading on his name, and wants warning and waking up.

"*Painted lacquer.*—I have little to say in favor of this—colors were crude to a degree and often flaring and in bad taste. The execution, as a rule, careless and rough. The workmen put all their brains and power into the engraved work, and seem to care nothing as to what kind of stuff they turn out in painted lacquered ware. There is no reason why the one should not be as good as the other, at any rate as carefully and well done. I have some painted ware in my possession by Suráj-ud-dín, carefully and well done, and though it never looks as well as the engraved, it is not bad and unpleasing like much of that exhibited.

"I would notice a ruler by Fatah Dín of Hoshiárpur, No. 54, and award it a *prize* simply because it is carefully and thoughtfully made."

In submitting the list of awards of *prizes,* the Jury wish it to be distinctly understood that they do not by giving a prize in any way hold up the article rewarded as a pattern, or as a completely meritorious production. In some cases they have noticed or rewarded work that is in some respects faulty, but nevertheless exhibits an earnest effort to do right.

In some cases, for example, they have rewarded geometrical roof panelling, because the pattern was good and the work well executed, and it is work to be encouraged; nevertheless, the coloring was in some places very far from good. In other cases the novelty of the work and the skill and industry shown in undertaking it have been the prominent feature. It is certainly remarkable that a Punjab workman at Shahabad, in Umballa, should have picked up the art of inlaying in the Bombay style, and should have introduced it, and this enterprise is rewarded accordingly.

Some of the carved doors, &c., commended were badly joined and much spoiled by coarse nails, varnish on carved surfaces (which is always wrong), and other defects. In short, the work rewarded may often exhibit serious defects; nevertheless, there has been some quality about it which deserved reward.

In an Exhibition in this country it is essential to encourage honest effort and praiseworthy (even if not perfectly rightly directed) skill. We cannot confine prizes to cases where in every respect the construction is perfect, the design faultless; and some work rewarded on these grounds will not serve as a model for others. It is not possible for Native workmen to improve in any of the respects in which their work is defective, without teaching.

For instance, in the case of the carefully finished work of Bhola Náth of Delhi, we should have commended the two carved panels (No. 3244) but for the badness of the design; but this workman could only be improved by being taught to avoid stiff and ungraceful lines in his patterns, and to keep the foliage from being confused or straggling. But we are glad to recognize that in many more instances we can safely say that though technical teaching is not available, still if the workmen turn out articles such as they have done for this Exhibition, they will command a ready sale for their work; and that it is surprising, considering what rough tools the majority of carpenters have, how well many of the articles were made, and how skilfully, in a purely untaught and natural way, they often adapted the forms of Native design and ornament to modern and even to European furniture.

There were some cases in which the Jury had to notice want of finish—cases where patterns were put in crookedly, and so forth. In one case a beautiful doorway is seriously injured by the fact that the geometrical pattern of the pa[illegible]l does not fit in. The idea suggested is that the pattern was first c[illegible] the yard, and that then lengths were cut off to fill in the require[illegible]anel space! There is also a tendency to spoil good work by rough[illegible]ss in having hideous tinned nail-heads showing, or large European screws. In some work, bits of turned wood for finials, knobs, &c., were stuck on, the rest being bad work.

In one instance the work was spoiled by *varnish*. No carved or relieved surface should ever be made to shine, for obviously the shine introduces another set of lights which cross, confuse and destroy the lights and shades naturally produced by the reliefs and depressions of the carving. This same work, however, in another respect illustrated a great merit, and that is that the large nails necessary to the structure were all fitted with neatly finished hand-cut brass heads, which thus fitted in aptly as points of relief in the wood-work. The result was pleasing, and here we had construction not concealed but ornamented, which is quite right. As regards, however, *color* in lacquered work and painted ceilings, and in regard to *pattern* as employed over large surfaces generally, it is obvious that *beauty* is needed, and the vulgarity and defectiveness of the modern coloring of carved surfaces and lacquer work can only be got over by having good models available for inspection and by teaching. In patterns generally the Native workman usually fails to form an idea of the work as a *whole* before he begins to ornament it. He seems to begin at one end with his florid pattern, and to go on without any idea as to what is to come next: the result is often a crowded mass of forms delicate and appropriate in themselves, but not adapted to, and distributed suitably over, the surfaces to be decorated.

It would not be right to close this report without expressing the indebtedness of the Committee to Lockwood de Forest, Esquire, for his loan of beautiful wood-carving of Ahmedabad—some of them very excellent reproductions in wood of work in which the original is stone or marble (13). The value of these examples in encouraging and stimulating the inventive powers of our provincial workmen ought to be considerable.

(13) Photograph No. 1.

The Jury have made the following recommendations for 1st, 2nd, 3rd and 4th prizes, and for honorable mention.

They would suggest that the prizes should only be given after it is ascertained that the workmen have recovered their full price for the goods sold; otherwise the prize is apt to lose its value and the Native workman to imagine that he is getting it as the price of the article, not as a reward over and above that and as a pure reward.

List of Articles from the different Districts (excluding Mayo School of Art) which were commended, certificated, and to which prizes were awarded by the Jury.

No. 3252 (No. 2).—Carved window frame with panels decorated in metal, by Rámji Dás, of Bhiwáni, Hissar (14). The design cut in particularly clear and sharp relief. First prize, Rs. 25.

(14) Photograph No. 10.

No. 3273 (No. 61).—A pen box (kalamdán) decorated with minute inlaying in colored wood and ivory (in the Bombay style), by Rahím Bakhsh of Shahabad, Umballa. Fourth prize, Rs. 5. (It has been ascertained that this is really done in the Punjab; as such it is remarkable and deserving of reward.)

No. 3296 (No. 42).—A dining-room screen, carved, by Natha Singh of Simla. Floral open work scroll, design good, bold and well executed. Honorable mention.

No. 3298 (No. 45).—A "dúli" with dome carved—an excellent and most commendable example of good decorative work applied to a native purpose —by Hakím of Simla. Third prize, Rs. 10.

No. 3303 (No. 50).—A pair of corner what-nots well made, but rather heavy, by Nátha Singh, Simla. Honorable mention.

No. 3305 (No. 52).—A carved teapoy, by Mohru of Simla (15). Fourth prize, Rs. 5.

(15) Photograph No. 31.

No. 3324 (No. 53).—A carved sandal-wood picture-frame, by Ghulám Kadir of Jullundur. Honorable mention.

No. 3359 (No. 26).— A buffet or cabinet of unpolished shisham, decorated with ivory inlay, well made ornamentation, rather excessive, and too much spread over the surface, by Ata Singh and inlayers of Basi Ghulám Hosein, Hoshiárpur.

No. 3360 (No. 27).— Hanging shelves or brackets with looking-glass, ivory inlay, ditto ditto.

No. 3361.—

No. 3364 (No. 30).— An inlaid octagonal Turkish coffee table (16), by Ata Singh and inlayers of Basi Ghulám Hosein, Hoshiárpur.

One first prize Rs. 30 to each party.

(16) Photograph No. 33.

No. 3389 (No. 55).—Almirah carved with Hindu subjects, relieved with red lacquer and white ivory—admirable specimen of native traditional design, well made; was very highly approved—by Charta of Hariána, Hoshiárpur. First prize, Rs. 25.

No. 3391 (No. 57).—Carved doors with framing, by Mehtáb of Hardúkhanpur, Hoshiárpur. Honorable mention.

No. 3392 (No. 58).—Oblong table inlaid with ivory, by inlayers of Basi Ghulám Hosein. Honorable mention.

No. 3396 (No. 62).—Door leaf inlaid with ivory (17); ornamentation restricted to smaller space showing the dark wood, in contrast by ditto. Honorable mention.

(17) Photograph No. 13.

No. 3398 (No. 64).—Door leaf, inlaying in brass (17) ditto ditto. Honorable mention.

No. 3406 (No. 72).—Turkish stool, inlaying in brass (rather over-ornamented) (18) by ditto. Second prize, Rs. 15.

(18) Photograph No. 32.

No. 3410 (No. 76).—Inlaid stick, noticed for its excellent design, by Kanhya Lál, Hoshiárpur. Honorable mention.

No. 3412 (No. 77).—Carved brackets, by Búta of Parhiran, Hoshiárpur. Honorable mention.

Nos. 3420-23 (Nos. 43-46).—Ceiling in geometrical design enlivened with pieces of looking-glass—color sometimes rather crude, and tints not well opposed, by Sardár Bhagwán Singh, Amritsar. Honorable mention.

No. 3430 (No. 50).—Carved window and frame, by Sardár Bhagwán Singh, Amritsar. Honorable mention.

No. 3431 (No. 1).—Takhtposh, by Khair-ud-dín, Amritsar. Prize Rs. 15.

No. 3432 (No. 9).—A set of chessmen, by Mírán Bakhsh, Amritsar. Third prize, Rs. 10.

No. 3434.—Large carved doors, by Sardár Bhagwán Singh. Noticed for the fine carving and finish, but pattern rather too minute for so large a work, well finished; brass-headed nails finished off and skilfully used; spoiled by varnish. Second prize, Rs. 15.

No. 3441 (Nos. 206-8).—Delicately carved ivory card cases, by Messrs. Davi Sahái and Chamba Mal, Amritsar (who will know the workman). Second prize, Rs. 15.

No. 3477 (No. 351).—Carved mantel-piece from design by Mayo School of Art. Excellent work, but the design has not been correctly understood, as the upper part was intended to project. By Nihal Singh, Siálkot. Second prize, Rs. 15.

A carved door (No. 363), by the same, was bold and effective. Honorable mention.

No. 3513 (No. 13).—A chauki or octagonal stool. Ala Dín, Kasúr, Lahore (19). Honorable mention.

(19) Photograph No. 25.

No. 3520 (No. 1).—Carved window, by Fatteh Dín, Kasúr, Lahore. Honorable mention.

No. 3523 (No. 65).—A table inlaid with ivory. Well designed and introduction of colored parts, or stained ivory to give color, effective. Khair-ud-dín, Lahore. Honorable mention.

No. 3530 { (Nos. 3
No. 3562 { and 1). } Inlaid boxes exhibited by the Guru Singh Sabha of Lahore—Gáhil Singh, one rather over-elaborate and quite spoiled by inlaid words "Punjab Exhibition, 1881." Prize Rs. 10.

No. 3630 (Nos. 65-131).—Set of toys. Good in design an[d] generally well colored. Amírud-dín an[d] Pír Bakhsh of Shahpur. Second prize, Rs. 15.

No. 3374, &c. (No. 39, &c).—Various articles in lacquer, by Kanhya Lál of Hoshiárpur. Honorable mention. The execution in all cases is not equal, and the incised work better than the painted work, the colors of which are crude and badly selected.

No. 3388 (No. 54).—A ruler specially noticed as carefully finished and delicately colored, avoids faults mentioned in the last. Fatteh Dín, Hoshiárpur. Fourth prize, Rs. 5.

No. 3607, &c.—Lacquer ware, by Siráj-ud-dín, Ferozepore. For delicacy of incised patterns and graceful design. Honorable mention.

No. 3618 (No. 2).—Two chairs, strong and well made (English pattern), by Ismail, Gujrát. Honorable mention.

No. 3619 (No. 3).—Four chairs, folding, in pattern from the Jail, by Ismail, Gujrát. These are unpretentious but apparently strong and well made. Honorable mention.

No. 3627 (No. 62).—Bed legs, lacquer, with clear and well-suited incised pattern. Good example of this class of ornament (20). Amír-ud-dín and Pír Bakhsh of Sahiwál, Shahpur. Prize Rs. 10.

(20) Photographs Nos. 3 and 4.

No. 3639 (No. 175).—Carved door: one of the very best in the Exhibition; also for No. 3636 a carved window. Fazal Dín of Bhera, Shahpur. First prize, Rs. 25.

No. 3658 (No. 2).—Spinning-wheel in shisham, appropriately decorated. Barkhurdár, Kot Isa Shah, Jhang. Fourth prize, Rs. 5.

No. 3657 (No. 1).—Kajáwa, a large camel panier in shisham, ornamented with brass plates and rings; very well designed and most original and effective. Mohkam Dín, Chiniot, Jhang. Third prize, Rs. 10.

No. 3660 (No. 4).—A window frame (21), by Mobárik Dín, Chiniot, Jhang. Honorable mention. Prize, Rs. 10.

(21) Photograph No. 7.

No. 3668 (No. 12).—A kalamdán, inlaid brass on shisham (22), by Muhammad Bakhsh, Chiniot, Jhang. Honorable mention.

(22) Photograph No. 44.

No. 3673 (No. 6).—Six panels in pierced geometrical design (23), by Abdul Rahmán, Maghiána, Jhang. Second prize, Rs. 15.

(23) Photograph No. 16.

No. 3740 (No. 124).—Lacquered work with ivory ornamentations; but attention is called to the insecure fixing of the ivory and also to its inappropriate placing; in some cases pieces are placed on the tops of tables, preventing anything from lying flat on the table. Ashraf, Dera Ismail Khan. The work of Yár Muhammad is unequal. Honorable mention.

B. H. BADEN-POWELL,
Reporter.

EXHIBITS OF THE MAYO SCHOOL OF ART, LAHORE.

THE Jury have, for reasons explained, kept these separate. Although the Jury are well aware that a great deal of this work is original, that is to say, that the works are in no sense mere executions in wood of designs which, both as regards ornament and construction, are furnished to them (according to the excellent method pursued in the School, the pupils are led by illustration and suggestion to devise for themselves the full design, and to work out the plan of structure and decoration), still the pupils represent a *taught* class of men with advantages of modern appliances, books of reference and models, as well as continuous supervision and guidance, which places them on a footing altogether different from that on which the ordinary town and village carpenters, whose work has been considered in the previous part of this report, stand.

The work sent by them is, in all respects, as regards application of new methods of ornamenting in national and Oriental styles, and as regards soundness of construction and excellence of workmanship, superior to anything in the Exhibition.

There is scarcely an article in this list that was not noticed with approval. The Jury observe, however, that they are not in all cases able to say who designed or made the article, as it is exhibited by the "Mayo School of Art." They therefore prefer to notice that, among very excellent things, the new method of modelling in a sort of *papier-mâché*, which gives excellent panelling, well adapted to resist the erosion of our saltpetre-laden walls, was very successfully exhibited. The "Gesso" ornamentation was much admired. Two side-boards (Nos. 3563 and 3576) exhibited qualities of construction and design which are much appreciated. Also an almirah (No. 3571). A pretty bit of inlaying by Maula Bakhsh was admired, and some good ebonized chairs by Rám Singh (in these cases the names appear). The hanging shelves (No. 3566) were excellent (24). A folding screen, treated with decorative figured subjects, and very moderately priced, was also much admired. No. 10 (No. 3573). An "almirah" also, the panels of which were decorated with brown paper on

(24) Photograph No. 23.

which conventional colored designs of plants and flowers were painted, was considered excellent, both in point of taste, novelty of idea and simplicity of execution. Such cupboards are much in demand in Indian households, where light wardrobes for hanging clothes out of the reach of dust are a necessity. And here we have a plan which can be adapted to decoration of panels usually of cloth (and hitherto of hideous chintz or "súti"), and thus the most commonplace article, necessarily formal in shape, may be rendered an ornament and a means of brightening up the dressing-room—a room which in Indian houses is generally dull and uninteresting, sufficiently furnished with whitewashed walls, a darri, and some common wooden furniture.

It is understood that the award of money prizes will be acceptable to the students, and we consider that a reward should be given. But it is impossible for us to specify in what proportions the rewards should be given, or to whom. We therefore think that, having mentioned the foregoing articles as specially praiseworthy, the Principal of the School should award prizes to the pupils whom he thinks to be specially concerned in the work. He will also be able to reward any good article which the Jury have failed to see owing to the want of a catalogue.

The Jury would award, what they understand to be the balance available to them, namely Rs. 85, as rewards in this way.

B. H. BADEN-POWELL,

Reporter.

CLASS XI.—Design.

Jury:

General C. Pollard, R. E.
Mr. Kirby.
Colonel W. G. Davies, C. S. I.
Mrs. Steel.
Mr. J. B. Lyall.
Sardar Bhagwan Singh.
Mr. B. H. Baden-Powell.

Reporter:

Mr. J. L. Kipling.

In this class was shown a number of mythological and ornamental pictures of the well-known type of Oriental illumination derived in great part from Persian traditions. The Delhi miniaturists showed some important and beautiful work which was in no way inferior to the examples by which this local art has long been renowned. These artists, as a rule, confine themselves to the face and head, and the influence of photography is plainly visible in a more life-like and detailed treatment; also, too, it must be admitted in a tendency to inky shadows. Other artists exhibited colored drawings of single figures and groups which were valuable as records of costume, and in some cases had real artistic merit. Architectural drawings were shown by subordinates in the Public Works Department, but the greater portion of this and other branches of design shown was by the Mayo School of Art. The annexed prize list gives the awards of the Jurors.

In the mythological pictures of Pandit Tota Rám, a Nakásh of Kashmiri origin, the Jury notices much clearness and fineness of execution down to the smallest details. The same artist's decorative work is praised. Mr. Baden-Powell indeed, while commending his ornament, considers his figure work "ordinary and not at all good mythological subjects." Europeans are perhaps scarcely the best judges of representations of Hindu mythology, for the purely abstract and conventional treatment of strange and fantastic subjects allows no hint of nature, while fancy and imagination are rigidly bound by tradition. The Reverend Mr. Tribe remarks that the coloring of this series was crude, a criticism which, it is to be feared, may be applied to most modern Hindu illumination. In older work, while design and execution were no less artificial and conventional, a pearly brightness of color compensated to some extent for monstrosity. Drawings by Fazal Dín, Nakásh, were similar in treatment, and nearly equal in merit, though not in importance.

There is a vast difference between the above and the pictures of modern life and character shown by Kapúr Singh of Kapurthala, Pír Bakhsh of Jhang, and Sani of Lahore. The execution is no longer of the same timid character, though akin to illumination, and there are evidences of downright study from nature. Mrs. Steel writes of the very remarkable drawings by Kapúr Singh that they are "remarkable for elaborate detail and wonderful accuracy of touch. A Jogi, the head and shoulders of which bear an extraordinary resemblance to one of Memling's dead Christs, should be noticed; also the Akali, the only figure amongst all the drawings by Native artists which really stands. The weight of the body can be seen." Mr. Tribe remarks that the features and expressions of the fakírs are admirable, and that the coloring is quiet and refined in treatment.

Pír Bakhsh, a mistri of the Municipality of Jhang, sent a drawing of a marriage procession with "great diversity of expression in the numerous faces," and a number of single figure sketches, remarkable for the drawing and modelling of faces and hands, and for rich coloring. Pír Bakhsh naturally draws in the conventional Oriental manner, but he also refers to nature, and there is a remarkable freshness and suggestiveness about his work, even when on strictly technical grounds it is defective in knowledge of form. The numerous figures by Sani of Delhi and Lahore are interesting, as on the whole faithful, though occasionally grotesque, representations of the costumes and tribal characteristics of a great variety of subjects ranging from Kulu to Kurrachee. The humour in many of these groups, with children, poultry, &c., perched on asses, may have been unconscious, but it is no less striking. Sani's pictures also give, though in an exaggerated manner, the peculiar faces and heads of hill tribes, and are altogether more curious and remarkable than the public seem to have been aware.

The miniatures from Delhi were numerous. The first place was awarded to Zulfikar Ali Khán, whose views of Delhi and its environs and of the Peacock Throne were considered worthy of a prize. Mu-

Muhammad Hussein, to whom a gold medal was awarded at the Melbourne Exhibition, ranked second at Lahore. A book with portraits of Emperors of the Timur dynasty by this artist was much admired. Another Delhi craftsman, Niamutulla Khán, was awarded a certificate of merit for a piece of architectural decoration wrought upon an arch.

The Mayo School of Art was the largest contributor in architectural drawings. A Memorial Well, designed by *Pír Bakhsh*, elicited the following criticism from *Mr. B. H. Baden-Powell*:—"A most conscientious work, and made entirely without teaching or assistance. Not aided by any grace of mere draftsmanship, for the elevation, besides being blotted, is heavily shaded and coarsely drawn. The introduction of nas-ta-liq writing round arches is an offence against every canon of Oriental building. It will be observed, as in the beautiful examples near Delhi, that writing is often architecturally used with the best effect round arches, but always in the nashki or togra forms, tall, *quasi*-geometrical letters. Whenever the flowing or ta-liq style is used, it is always in panels or flat surfaces. And, although I am not aware of examples of the Nagri (and derivations) characters used as architectural ornament, they ought always to be employed on flat horizontal parts or panels."

Concerning a plan and elevation of the Jumma Masjid at Delhi, by Sheikh Abdulla, draughtsman in the Public Works Department, Mr. Powell says:—"Reprehensible,—because shown as if original and from original measurements and study, whereas it is believed to be only a copy." With this drawback admitted, the drawing, though ineligible for a prize, was neat in execution.

Nabi Bakhsh, Assistant Superintendent of Roads, contributed some colored drawings of inlaid ornament in Kashi work from a tomb at Nakodar in the Jullundur district. These drawings were faulty where perspective was attempted, but were faithful renderings of the mosaic patterns. Mr. Baden-Powell writes of an original design by Ghasíta, draughtsman in the Public Works Department, for a bara-dari:—"The proposed coloured ornamentation of the panels is crude and bad; poor designs of dishes, with large melons, &c., but in several points the design is not bad." An architectural work, not strictly a design, was a model to a large scale of a temple at Kapurthala, the work of Nihal Singh (25). The details of this well-finished work were wrought in boxwood and admirably carved, while the whole model was interesting as a faithful presentment of a very characteristic, if not quite pure, example of Hindu-Mughal design.

Works by the students of the Mayo School of Art may for convenience be separately classed. High praise was given by the jurors to drawings of Wazir Khán's mosque and of the Chauburji by Muhammad Dín (1*st*) and Amír Bakhsh, respectively. In these pictures the design of each of the panels in colored mosaic was delicately painted, so that the drawings were really elaborate illumina-

(25) Photograph No. 22.

tions. A colored drawing by Alla Dín of the front elevati Badshahi Masjid at Lahore was commended as very pleasin and producing a nice effect of color.

An original design by Rám Singh for a Hindu templ of as "in the conventional style, but with some improven doors, &c."

Of a full sized *fac simile* of a portion of a wall in Wa mosque showing fresco decoration, Mr. Baden-Powell says :—" of this work consists in its careful execution and faithful ren only of detail, but of the character of the coloring. A wall decoration by Muhammad Dín (3*rd*), though a little c the whole very good; and especially if moulded plaster were and the whole surface not a uniform flat, the design would be Mr. Baden-Powell also selects for commendation the followir by the students: Design for wall-panel, Fateh Dín; anoth Rám; another by Muhammad Dín (2*nd*); one by Alla Dír for furniture; a drawing of a show-case made for the Melbour tion, for an over-mantel, a lamp-post, an escritoire, a cabine for Lady Lytton; carpet designs in color, and copies Julius Lessing's book; designs in color for textiles, &c. for a drinking-fountain and resting-place is spoken of with c tion.

J. L. KIPLIN

R

CLASS XII.—Typography and Book-Binding.

Jury :

Mr. David Ross, c.i.e.	Muhammad Mehnd
Mr. R. J. Dalton.	Chirag-ud-din.
Rai Kanhya Lal, Rai Bahadur.	

Reporter :

Mr. A. Brandreth.

The exhibits in the Printing and Binding Departm not numerous. The chief exhibitor was the Sindh, Punjab Railway, who sent several interesting machines, which were ke at work, and added much to the interest of the department them was a very satisfactory Wharfdale automatic gripper W. Dawson and Sons, and a very clever ticket-printing mac Messrs. Waterlow and Sons; this latter counted the tickets the number each time. The arrangement for passing one ti the stock in the feeding-box and passing it on into th finished tickets was very complete and worked most satisfact

The Sindh, Punjab, and Delhi Railway also exhibited a sr press, but the workman in charge was careless, and it did n well as those before mentioned.

Of the specimens of English printing exhibited, the docket form was clear and straight, but the ink was faint and wanting in color. The large table of rates for goods, in three languages, was a very successful specimen of combined arrangement of types and lines, but the impression had failed in several places. The same exhibitors also showed some very neat printing in gold on satin for time-tables for His Excellency the Viceroy's special train.

The Central Jail also exhibited a working press, a small Caxton treadle machine from Messrs. Furnival & Co., which seemed excellently adapted to Native workmen, as it worked so simply and easily. They did not show any specimens of printing of importance, but they exhibited a very good stereotype plate which was clean and satisfactory. The stereotype plates exhibited by the Sindh, Punjab and Delhi Railway were not so successful.

The Public Works Department Press sent some good specimens of printing, particularly some well executed lithographed plans, worthy of the Roorkee Press itself. They also showed some good specimens of color printing, specially of tessellated pavement printed in three colors, and a curious shaded print in which all the prismatic colors were printed at one impression.

The best printing exhibited was that of the Ludhiána Press. Their type was clear and distinct and well inked, and the books sent printed in Roman-Urdu, were excellent specimens of printing.

Of printing in the Vernacular—that is not with moveable types—the specimens sent from the Ludhiána Press could not be surpassed. The writing was clear and distinct and regular. Their Urdu bible and book named the Núr-al-anwar were both clear and good; the latter work especially so. But their best specimen was a small Urdu testament, which, for printing in the native character, was a marvel of clearness. They also showed some good specimens of printing in the Sindhi character.

The *Koh-i-Núr* Press, Lahore, also sent some specimens satisfactory in the printing, but the writing was careless, especially so in their almanac. In the Hayat-i-Afgháni, the work they printed some years ago for Muhammad Hayat Khán, C.S.I., the writing was better.

The *Tribune* Press sent one decidedly good specimen of ornamental printing, and the *Mitr-Bilas* Press, Lahore, and *Akhbar-i-Amm* Press, of Mokund Rám, sent some small specimens, which were clear and good and well printed. The *Hindu* Press, which has issued some wonderfully well executed reprints of the Indian Law Reports, apparently did not exhibit.

Of color printing and ornamental work, the only exhibit of interest was the Gúlzar-i-Kashmir, printed by the *Koh-i-Núr* Press, which was a very successful specimen of ornamental printing.

In the Binding Department there were several exhibitors.

The *Koh-i-Núr* exhibited several specimens of the Hayat-i-Afgháni in different styles and a highly ornamented copy of the Gúlzar-i-Kashmir. The binding was fair, but the sewing did not look clean and satisfactory,

and the gilding, though in some cases profuse, was carelessly done and the lines not straight.

The Central Jail showed some decidedly good specimens of binding, especially the Siálkot Report and the Kalíd-i-Afgháni of Major Plowden. The latter work was very neatly bound, but the rates charged seemed needlessly high. They sent a Famine Report bound so as to show a more profuse style of ornamentation, but it was rougher and not so well executed as the binding of the simpler character.

The Public Works Department Press sent a copy of Paxton's Botanical Dictionary excellently bound, with good sewing and neat back, looking like English binding; but by far the best specimens were those sent by the Sindh, Punjab and Delhi Railway. The binding of a great ledger some 21 inches long was a handsome specimen of binding, and their other exhibits in this department were equally satisfactory.

Mr. Wherry, of the Ludhiána Mission Press, also sent some neatly bound Bibles; though small and thick, they opened well, and the sewing was even and regular. The lettering was clear and sharp. Their specimens of cloth binding were also neat and clean. The Jury would therefore award honorable mention, or a prize or medal, if there is one in this department, to the Ludhiána Press for printing, and to the Sindh, Punjab and Delhi Railway for their binding, and a second place to Mr. Wherry of Ludhiána, with the thanks of the Committee to the Sindh, Punjab and Delhi Railway for their kindness in exhibiting working presses.

Though their exhibit was small, the Jury consider that the Public Works Department Press deserve honorable mention also in both departments.

A. BRANDRETH,

Reporter.

13th January 1882.

PRIZES AWARDED AT THE PUNJAB EXHIBITION, 1882.

CLASS 1.—COTTON TEXTILES.

First Prizes (Rs. 25).

... Monawar-ud-dín, *Rohtak*	... Turban.
... Deva Singh, 23*rd* Pioneers, *Meean Meer.*	Towels.
... Azim, *Khushab, Shahpur*	... Lúngís.
... Meeran, *Mooltan*	... Cotton-printing.
... Khaja, *Maghiána, Jhang*	... Khes gulchaman.
... Muhammad Alam, *Peshâwar*	... Lúngi.
... Ilahi Bakhsh, *Sultánpur*	... Cotton-printing.

Second Prizes (Rs. 15).

... Abdulla, *Talamba, Mooltan*	... Cotton-printing.
... Faríd Bakhsh, *Umballa*	... Darri.
... Khwája Ahsan Shah, *Ludhiána*	... Lúngís, &c.
... Jhandu, *Rahon, Jullundur*	... Ghati.
... Núr Bakhsh, *Hardokhanpur, Hoshiárpur.*	Súsi.
... Ratta, *Siálkot*	... Cotton-printing.
... Imamu, *Sirdárpur, Mooltan*	... Ditto.
... Agha Ján, *Pesháwar*	... Lac-printed cloth.
... Chanda Singh, *Sultánpur*	... Printed cloth.

Third Prizes (Rs. 5).

... Uttam, *Rahon, Jullundur*	... Ghati.
... Kaka, *Bahádurpur, Hoshiárpur*	... Pagri.
... Imam Dín, *Panjbhiyan, Hoshiárpur*	... Curtain.
... Jíwan, *Siálkot*	... Súsi, silk striped.
... Jíva Rám, *Kasúr, Lahore*	... Lúngís, dhotís.
... Pír Bakhsh, *Chahal, Gujránwála*	... Khes.
... Fateh Sher, *Pind Dádan Khan, Jhelum.*	Pagri.
... Kaman, *Khushab, Shahpur*	... Chotáhi.
... Karím Bakhsh, *Mooltan*	... Cotton pile carpets.
... Dín Muhammad, *Mooltan*	... Ditto.
... Jhinda, *Maghiána, Jhang*	... Khes, bulbul chashm.

Montgomery,	Makmud Ali Yar, *Kamália, Montgomery.*	Cotton
Peshâwar ...	Sultán, *Peshâwar* ...	White
Lahore ...	Buddhu, *Kasúr, Lahore* ...	Phúlda
Muzaffargarh,	Allah Bakhsh, *Sitapur, Muzaffargarh,*	Cotton
Lahore ...	Chíragh ...	D

Certificates of Honorable Mention.

Rohtak ...	Natoo Brahmin, *Badhani, Rohtak* ...	Netted &c.
Ludhiána ...	Muhammad Bakhsh, *Ludhiána* ...	Lúngís
Hoshiárpur ...	Khalíl, *Nawi Basti, Hoshiárpur* ...	Pagrís
Do. ...	Gholám Nabi, *Premgárh, Hoshiárpur*	Lúngi.
Do. ...	Kalu, *Nawi Basti, Hoshiárpur* ...	Dotáhi
Gurdáspur ...	Jowáhir, *Fatehgárh, Gurdáspur* ...	Khes.
Do. ...	Allah Ditta, *Batála, Gurdáspur* ...	Dotáhi
Siálkot ...	Rahím Bakhsh, *Siálkot* ...	Súsi.
Gujránwála ...	Kalu, *Hafizabad, Gujránwála* ...	Khes.
Do. ...	Karm Dín, *Hafizabad, Gujránwála*...	Dotáhi cha
Mooltan ...	Ramzan, *Shujabad, Mooltan* ...	Cotton

CLASS 2.—WOOLLEN FABRICS.

First Prizes (Rs. 25).

Ludhiána ...	Khwája Ahsan Shah, *Ludhiána* ...	Rámpu and
Amritsar ...	Davi Sahái and Chamba Mal, *Amritsar.*	Rámpu &c.
Peshâwar ...	Háji Malik Rahman, *Peshâwar* ...	Carpets choga
Kashmir ...	Hardit Singh and Sardár Lálman, *Kashmir.*	Shawls, &c.

Second Prizes (Rs. 15).

Dera Ghâzi Khan.	Biluch woman, *Dera Ghâzi Khan* ...	Maker o camel-l
Hoshiárpur ...	Industrial School, *Hoshiárpur* ...	Carpets
Mooltan ...	Muhammad Yar, *Mooltan* ...	Do.
Amritsar ...	Davi Sahái and Chamba Mal, *Amritsar.*	Do.
Lahore ...	Nabi Bakhsh, *Kasúr, Lahore* ...	Do.

Third Prizes (Rs. 5).

Simla ...	Jangbally, *Bashahr, Simla* ...	Pattús.
Kángra ...	Hartrám, *Kángra* ...	Blankets.
Do. ...	Gulábu, *Kángra* ...	Do.
Gurdáspur ...	Samad Mír, *Sujánpur, Gurdáspur* ...	Loís and pattús.
Sirsa ...	Rahman weaver, *Fazilka, Sirsa* ...	Loís.

Certificates of Honorable Mention.

Ludhiána ...	Abdulla Loan, *Ludhiána* ...	Chaddars.
Delhi ...	Ikram-ulla, *Delhi* ...	Shawls.
Gurdáspur ...	Ludhan, *Dínanagar, Gurdáspur* ...	Jamewárs, &c.
Do. ...	Khaira, *Sujánpur, Gurdáspur* ...	Do.

CLASS 2.—JAIL CARPETS AND DARRIS.

WOOLLEN CARPETS.

First Prize (Rs. 25).

Lahore ...	Lahore Central Jail ...	Pashmína carpet.

Second Prizes (Rs. 15).

Lahore ...	Lahore Central Jail ...	Woollen carpet, Heráti or new shawl.
Mooltan ...	Central Jail, Mooltan ...	Woollen carpet.
Siálkot ...	Jail, Siálkot ...	Ditto.
Dera Ismail Khan.	Jail, Dera Ismail Khan ...	Ditto.
Ráwalpindi ...	Jail, Ráwalpindi ...	Ditto.

JAIL DARRIS (*Cotton*).

First Prize (Rs. 25).

Mooltan ...	Mooltan Jail ...	Darri.

Second Prizes (Rs. 15).

Lahore ...	Lahore Jail ...	Darri.
Jhelum ...	Jhelum Jail ...	Do.

Third Prizes (Rs. 5).

Dera Ismail Khan.	Dera Ismail Khan Jail ...	Darri.
Gujrát ...	Gujrát Jail ...	Do.
Patiála ...	Patiála Jail ...	Do.

Class 3.—Silk-weaving.

First Prizes (Rs. 25).

Jhelum	... Fateh Sher, *Pind Dádan Khan* ...
Mooltan	... Haidar, *Mooltan* ...
Lahore	... Muhammad Dín, *Lahore* ...
Pesháwar	... Hussein Bakhsh, *Pesháwar* ...

Second Prizes (Rs. 15).

Lahore	... Faiz Bakhsh, *Lahore* ...
Jhelum	... Fazal, *Pind Dádan Khan, Jhelum* ...
Kohát	... *No name given* ...
Mooltan	... Gowardhan Dás, *Mooltan* ...

Third Prize (Rs. 5).

Mooltan	... Khamisa, *Mooltan* ...

Certificates of Honorable Mention.

Lahore	... Badr-ud-dín, *Lahore*
Do.	... Baldeozan, *Do.* ...
Do.	... Rám, *Do.* ...
Do.	... Nizám-ud-dín, *Do.* ...
Do.	... Núr-ud-dín, *Do.* ...
Do.	... Moula Bakhsh, *Do.* ...
Jullundur	... Sheif-ud-dín, *Jullundur* ...
Ludhiána	... Khwája Ahsan Shah, *Ludhiána* ...
Gurdáspur	... Iddu, *Gurdáspur* ...
Mooltan	... Naru Mal, *Mooltan* ...

Class 3a.—Silk Growth and Manufacture.

Certificates of Honorable Mention.

Gurdáspur	... Messrs. Lister & Company, *Madhopur.*
Hoshiárpur	.. W. Coldstream, Esquire, *Hoshiárpur.*
Amritsar	... Lála Sant Rám, *Amritsar* ...

CLASS 4.—PATOLI.

Second Class Prize (Rs. 15).

Delhi	... Bhuddu, *Delhi* ...	Gold lace, &c.

Third Class Prizes (Rs. 5).

Gurdáspur	... Ali Bakhsh, *Gurdáspur* ...	Patoli.
Lahore	... Muhammad Chitto ...	Do.
Do.	... Ali Bakhsh, *Lahore* ...	Do.
Mooltan	... Uttam Chand ...	Do.

Certificate of Honorable Mention.

Mooltan	... Síwa Rám, *Mooltan* ...	Patoli.

CLASS 5.—EMBROIDERY.

First Prizes (Rs. 25).

Amritsar	... Davi Sahái and Chamba Mal, *Amritsar.*	Embroidery, phúlkárís, &c.
Delhi	... Mánik Chand, *Delhi* ...	Gold and silk embroidery.
Do.	... Moti Lál, *Delhi* ...	Gold and silk embroidery on satin, &c.

Second Prizes (Rs. 15).

Kapurthala	... Eedoo, *Phagwara, Kapurthala* ...	Embroidery.
Jhelum	... Mussummát Radho, *Chakwal, Jhelum.*	Phúlkárís.

Third Prizes (Rs. 5).

Hazára	... Akbar Khán, *Mánsahra, Hazára* ...	Phúlkárís.
Do.	... Mír Muhammad, *Haripur, Hazára,*	Do.
Do.	... Sukhdiál Sani, *Abbott-abad, Hazára*	Do.
Hissar	... Sajan, *Hissar* ...	Phúlkári.
Do.	... Pirdan, *Hissar* ...	Do.
Rohtak	... Wife of Bahádur, *Mirzapur, Rohtak,*	Do.
Siálkot	... Wife of Gokal, *Siálkot* ...	Do.
Do.	... Wife of Doula, *Siálkot* ...	Do.
Do.	... Wife of Darbári, *Siálkot* ...	Do.
Lahore	... Anjuman-i-Kasúr, *Lahore* ...	Do.
Bannu	... *No name given* ...	Do.

Class 6.—Leather.

Second Prizes (Rs. 15).

Pesháwar	... Labuta Khán, *Pesháwar* ...	Tru
Do.	... Háji Malik Rahman, *Pesháwar* ...	Pos
Lahore	... Isa, *Kasúr, Lahore* ...	Sad

Third Prizes (Rs. 5).

Hoshiárpur	... Chandan, *Hoshiárpur* ...	Sho
Ludhiána	... Sheikh Fateh Muhammad, *Ludhiána.*	Sho

Class 7.—Metal.

First Prizes (Rs. 25).

Umballa	... Karím Bakhsh, *Jagádhri* ...	Bra
Hoshiárpur	... Karm Bakhsh, *Hoshiárpur* ...	Do
Amritsar	... Sardár Bhagwán Singh, *Amritsar*...	Do
Do.	... Davi Sahái and Chamba Mal, *Amritsar.*	Kash brass
Pesháwar	... Muhammad Ján, *Pesháwar* ...	Sam

Second Prizes (Rs. 15).

Rohtak	... Ahmad, *Nagar* ...	Cup sa
Umballa	... Jagar, *Manauli* ...	Pad
Simla	... Rámbhaj, *Nahan State* ...	Sw
Hoshiárpur	... Gurmukh, *Bahádurpur* ...	Gar
Amritsar	... Nabi Bakhsh, *Amritsar* ...	Iro
Jhelum	... Prabba Sahái, *Pind Dádan Khan*...	Ga
Do.	... Gúrditta *Ditto* ...	Jag
Shahpur	... Khuda Bakhsh, *Bhera* ...	Set
Siálkot	... Kutab Dín, *Kotli Loharan* ...	Cas
Gujrát	... Ibráhím, *Gujrát* ...	Tra

Third Prizes (Rs. 5).

Delhi	... Durga, *Delhi* ...	Ch
Sirsa	... Kamar Dín, *Fázilka* ...	Sw
Umballa	... Múl Singh, *Rúpar* ...	Pa
Ludhiána	... Banna, *Machiwála* ...	G
Lahore	... Ibráhím, 23rd *Pioneers* ...	Bu

Gujránwála	... Khushia, *Nizamabad*	... Knife, containing dagger, scissors and nail-cutter, &c.
Jhelum	... Mangal Singh, *Pind Dádan Khan*	... Ganga sagar.
Kapurthala State	... Kirpa Rám, *Kapurthala*	... Lamp with burners.
Siálkot	... Núr Dín, *Kotli Loharan*	... Salver, koft-work.
Gujrát	... Asmat-ulla, *Gujrát*	... Stamp-box, koft-work.

Certificates of Honorable Mention.

Delhi	... Ghaman, *Delhi*	... Plate, &c.
Do.	... Rámjidás, *Delhi*	... Abkhoras, &c.
Gurgáon	... Ghísa, *Rewári*	... Kalie, hukás, &c.
Do.	... Dya Rám, *Rewári*	... Gílás, with cover and saucer.
Karnál	... Azímulla, *Karnál*	... Brass perforated box.
Ludhiána	... Likar, *Jagraon*	... Huka.
Do.	... Bela, *Samrála*	... Gatta.
Amritsar	... Gopal, *Jandiála*	... Brass vessels.
Gurdáspur	... Jeda, *Batála*	... Thál with kouls.
Siálkot	... Sawan Singh, *Daska*	... Plain hammered cups.
Lahore	... Bhanna, *Lahore*	... Puja vessels in one.
Gujránwála	... Nadhan Singh, *Gujránwála*	... Degchi.
Do.	... Dit Singh *Do.*	... Plain hammered cups.
Kapurthala State	... Rúra, *Phagwára*	... Thálís.
Do.	... Madho, *Do.*	... Ganga sagar.
Do.	... Bodher, *Kapurthala*	... Koft-work.
Siálkot	... Imam Dín, *Kotli Loharan*	... Do.
Do.	... Alla Ditta, *Kotli Loharan, Siálkot*	... Do.
Siálkot	... Muhammad Bakhsh, *Kotli Loharan*	Koft-work.
Do.	... Muhammad Yar, *Do.*	... Do.
Gujrát	... Muhammad Azim, *Gujrát*	... Do.
Do.	... Muhammad Hussein, *Do.*	... Do.
Do.	... Gholám Rasúl, *Do.*	... Do.
Lahore	... Amir-ulla, *Lahore*	

CLASS 7a.— JEWELLERY.

First Prizes (Rs. 25).

Delhi ...	Kesri Chand Balmokand ...	Jade p
Do. ...	Sálig Rám, *Delhi* ...	Huka
Do. ...	Súbhag Chand, *Lahore* ...	Large je
Umballa ...	Partáb Singh, *Umballa* ...	2 pair
Do. ...	Harnám Singh, *Umballa* ...	Silver
Jullundur ...	Nakka, *Jullundur* ...	Glass sil

Second Prizes (Rs. 15).

Delhi ...	Janki Dás Peyáre Lál, *Delhi* ...	Bang on
Do. ...	Moti Rám, *Delhi* ...	Pend go
Rohtak ...	Abdul Gani, *Jhajjar* ...	Seal
Amritsar ...	Mahedju, *Amritsar* ...	Silve
Lahore ...	Hardiál, *Lahore* ...	Silver
Ferozepore ...	Hari Singh, *Ferozepore* ...	Chila
Mooltan ...	Vasna Mal, *Mooltan* ...	Mool
Hazára ...	Abdul Hakim ...	Ham

Third Class Prizes (Rs. 5).

Rohtak ...	Morári, Sunár ...	Tad
Hoshiárpur ...	Jaishi Rám, *Hoshiárpur* ...	Neck
Do. ...	Háku, *Ditto* ...	Silve
Kángra ...	Bohgu, *Kángra* ...	Chau
Do. ...	Siddhu, *Ditto* ...	E n a
Muzaffar-garh ...	Gopála Mal, Sunár, *Muzaffargarh*	Poch

Certificates of Honorable Mention.

Delhi ...	Purmesri Dás, *Delhi* ...	Jade
Karnál ...	Saudagar, *Karnál* ...	Silve
Rohtak ...	Rámji Dás, Sunár, *Rohtak* ...	Bang
Do. ...	Gobind, Sunár, *Do.* ...	Arml

Hoshiárpur ...	Prabdiál, *Hoshiárpur* ...	Nuth (nose-ring).
Kángra ...	Shiamu, *Kángra* ...	Silver jewellery.
Do. ...	Jodhu, *Do.* ...	Ditto.
Amritsar ...	Davi Sahái and Chamba Mal ...	Jeweller and silversmith's work.
Do. ...	Gholám Mohi-ud-dín ...	Temple, copper enamelled.
Siálkot ...	Lál Shah, *Pasrúr* ...	Pair armlets.
Do. ...	Búta ...	Do. bracelets.
Shahpur ...	Bhagat Nikka, *Bhera* ...	Gold pendants.
Mooltan ...	Khem Chand, *Mooltan* ...	Mooltan enamel.
Do. ...	Nandu Mal, *Do.* ...	Do.
Do. ...	Jaisa Mal, *Do.* ...	Do.
Do. ...	Gela Rám, *Do.* ...	Do.
Do. ...	Wassu Rám, *Do.* ...	Do.
Jhang ...	Thakar, *Maghiána* ...	Silver and gold work.
Hazára ...	Rája Singh, *Abbott-abad* ...	Bracelet, &c.
Alwar State ...	His Highness the Rája, *Alwar*...	Gold and silver cups.
Muzaffargarh...	Dalla, *Muzaffargarh* ...	Tawíz.
Do. ...	Díra Mal, *Do.* ...	Nurry.
Lahore ...	Rája Harbans Singh ...	Loan jewellery.
Do. ...	Bábu Chundra Náth Mittra ...	Do.

CLASSES 8 AND 9.—POTTERY AND GLASS.

First Prizes (*Rs.* 25).

Delhi ...	Bhola, potter, *Delhi* ...	Pottery, glazed.
Jullundur ...	Muhammad Sharíf, *Jullundur* ...	Do.
Mooltan ...	Muhammad Azim, *Mooltan* ...	Do.

Second Prize (*Rs.* 15).

Pesháwar ...	Shams-ud-dín, *Pesháwar* ...	Pottery, glazed

Third Prize (*Rs.* 5).

Hoshiárpur ...	Jamal, *Tánda* ...	Unglazed pottery.

Certificates of Honorable Mention.

Rohtak ...	Bhani, *Jhajjar* ...	Unglazed pottery.

Lahore ...	Dulla, *Lahore* ...	Glaz gl
Gujránwála ...	Hyat, *Gujránwála* ...	Ung ter
Jhang ...	Hydar, *Jhang* ...	Blacl pot
Jhelum ...	*Name not given, Pind Dádan Khan,*	Potte
Lahore ...	School of Art, *Lahore* ...	Glaze
Bombay ...	Do. *Bombay* ...	
Baháwalpur ...	His Highness the Nawáb, *Baháwalpur.*	Ungl tery

GLASSWARE.

First Prize (*Rs.* 25).

Hoshiárpur ...	Sobah and Ali Bakhsh, *Agar.* ...	Glass

Third Prize (*Rs.* 5).

Lahore ...	Amír Bakhsh, *Lahore* ...	Glass

CLASS 10.—WOOD, FURNITURE, &c.

First Prizes (*Rs.* 25).

Hoshiárpur ...	Ata, Bassi, Gholám Hosein ...	Wood
Do. ...	Charhta, Hasaina ...	Wood
Shahpur ...	Fazil Dín, *Bhera* ...	
Jhang ...	Mobarak Din, *Chiniot* ...	Wind
Do. ...	Muhammad Bakhsh, *Do.* ...	Brass i

Second Prizes (Rs. 15).

Hissar ...	Rámji Dás, *Hissar* ...	Wood
Hoshiárpur ...	Julayan, Bassi Gholám Hosein	Wood i
Do. ...	Kanhya Lál, Bhabára ...	Do.
Siálkot ...	Nihal Singh, *Siálkot* ...	Carved piece,
Gujrát ...	Ismail, *Gujrát* ...	
Jhang ...	Abdul Rahman, *Maghiána* ...	
Dera Ismail Khan	Muhammad Yar, *Dera Ismail Khan* ...	Lacquer

Third Prizes (Rs. 5).

Umballa ...	Rahím Bakhsh, *Shahabad* ...	Carved tún wood sitar.
Simla ...	Natha Singh, *Simla* ...	Dining-room screen.
Do. ...	Hákim, *Do.* ...	Dooly carved.
Do. ...	Mohru, *Do.* ...	Bracket do.
Amritsar ...	Míran Bakhsh, *Amritsar* ...	Ivory carving.
Lahore ...	Gúru Singh Sabha, *Lahore* ...	Inlaid boxes.
Montgomery ...	Pír Bakhsh, *Montgomery* ...	Lacquer.
Ferozepore ...	Saraj Dín, *Ferozepore* ...	Do.
Jhang ...	Barkhurdar, *Kot Isa Khan* ...	Wood carving.
Do. ...	Mokam Dín, *Chiniot* ...	Carpentry.

Certificates of Honorable Mention.

Jullundur ...	Gholám Kadir, *Jullundur* ...	Wood carving.
Hoshiárpur ...	Mehtab, *Hardokhanpur* ...	Do.
Do. ...	Bata, *Purhiran* ...	Do.
Amritsar ...	S. Bhagwán Singh, *Amritsar*...	Geometrical ceiling and carved doors.
Do. ...	S. Khair-ud-dín, *Amritsar* ...	Wood carving and jewellery.
Do. ...	Davi Sahái and Chamba Mal, *Amritsar* ...	Ivory carving.
Lahore ...	Alla Dín, *Kasúr* ...	Wood do.
Do. ...	Fateh Dín, *Do.* ...	Do.
Do. ...	Khair Dín, *Lahore* ...	Ivory inlay.
Shahpur ...	Amír-ud-din, *Sahíwal* ...	Lacquered wood.
Hoshiárpur ...	Fateh Dín, *Hoshiárpur* ...	Do.
Dera Ismail Khan	Ashraf, *Dera Ismail Khan* ...	Do.
Hoshiárpur ...	W. Coldstream, Esquire ...	Case showing preparation of the lac for lacquered turnery, &c.
Umballa ...	Bodhi, *Sadr Umballa* ...	Cane baskets.
Do. ...	Bindha ...	Cane chairs.
Gujrát ...	Kutab Dín, Mistri ...	Gujrát chairs.
Do. ...	Imam Dín, Do. ...	Do.

SCHOOL OF ART, LAHORE.

A prize of Rs. 110, awarded for the following objects, to be allotted by the Principal :—

1 side-board
Do.
Ebonized chairs
Hanging shelves
Box inlaid
Almirah with decorations on brown paper.
Paper modelling
Gesso ornamentation
Screen, with figures
&c. &c.

CLASS 11.—DESIGN.

First Prizes (*Rs.* 25).

Delhi ...	Zulfikar Ali Khán ...	Miniatures.
Kapurthala State	Nihal Singh, *Kapurthala* ...	Architectural model.
Do. ...	Kapúr Singh, *Do.* ...	Sketches of Native life and character.
Jhang ...	Pír Bakhsh, *Jhang* ...	Do. do.
Lahore ...	Muhammad Dín, 1st, School of Art ...	Architecture.
Lahore ...	Amir Bakhsh 1st, School of Art ...	Architecture.
Do. ...	Rám Singh, Do. ...	Do.
Do. ...	G. P. Pinto Do. ...	Modelling and moulding.

Second Prizes (*Rs.* 15).

Lahore ...	Pandit Tota Rám, *Lahore*...	Mythological pictures.
Do. ...	Fazal Dín, School of Art ...	Do. pictures and illuminations.
Delhi ...	Muhammad Hosein, *Delhi*...	Miniatures.
Jullundur ...	Pír Bakhsh, *Nakodar* ...	Architectural design.
Lahore ...	Ghasíta, *Lahore* ...	Do.
Jullundur ...	Sain, *Nurmahal* ...	Native life and character
Lahore ...	Allah Dín, School of Art ...	Architecture.
Do. ...	Kirpal Singh, Do. ...	Do.
Do. ...	Sher Muhammad, Do. ...	Carpet designs.
Do. ...	Sita Rám, Do. ...	Decorative painting.

Third Prizes (Rs. 5).

... Niamut-ulla Khán ...	Decorative painting.
... Fateh Dín, School of Art ...	Architecture.
... Baga Rám, Do. ...	Wood engraving.
... Salam Dín, Do. ...	Do.
... Fajju, Do. ...	Do.
... Azam Beg, Do. ...	Carpet designs.
... Fateh Dín, Do. ...	Modelling.
... Muhammad Dín, 2nd Do. ...	Decorative painting.

Certificate of Honorable Mention.

... Dr. G. W. Leitner, M. A., Lahore.	Analysis of Kashmir shawl notation with illustrations.

CLASS 12.—PRINTING, &c.

First Prizes (Rs. 25).

... Ludhiána Mission Press ...	Printing.
... Sindh, Punjab and Delhi Railway Press.	Book-binding

Second Prize (Rs. 15).

... Ludhiána Mission Press ...	Book-binding.

Certificates of Honorable Mention.

... Public Works Press ...	Printing.
... Sindh, Punjab and Delhi Railway Press.	Do.

CLASS 13.—MISCELLANEOUS.

First Prizes (Rs. 25).

... Muhammad Nilgar, *Rohtak* ...	Cases showing dyes.
... Muhammad Panah, *Jhajjar* ...	Do.
... Roldu, tent-maker, *Lahore* ...	Shamiána in colored cloth.
... Central Jail, *Lahore* ...	Swiss tent.

Second Prize (Rs. 15).

... Chirag Dín, *Bhera* ...	Lapidary work in green stone.

Third Prizes (Rs. 5).

Shahpur	...	Imam-ud-dín, *Bhera*	...	Lapidary green st
Do.	...	Khuda Bakhsh, *Do.*	...	Do.
Hazára	...	Muhammad Said, *Mansahra*	...	Straw-plai &c.

Certificates of Honorable Mention.

Shahpur	...	Seraj-ud-dín, *Bhera*	...	Lapidary green s
Lahore	...	Daroga Jail, Abdul Gafúr	...	Colored

N. B.—Each prize is accompanied by a certificate.

J. L. KIPLING,

Honorary Secretary, Punjab Exhibitio

Proceedings of His Honor the Lieutenant-Governor of the Punjab, in the Department of Revenue and Agriculture, No. 638, dated 17th December 1883.

READ—

1. The Resolution of the Punjab Government, No. 132½ of 1st April 1882, reviewing the brief General Report of the Punjab Exhibition, 1881.

2. The letter of Mr. J. L. Kipling, Principal of the Mayo School of Art, Lahore, and Honorary Secretary to the Punjab Exhibition, No. 2018, dated 17th February 1883, forwarding the Reports of the Juries on the various classes of articles exhibited.

RESOLUTION.—In paragraph 2 of the Resolution above quoted, it was said that, as the reports of the juries appointed to award prizes for the exhibits shown in the Punjab Exhibition of 1881 had not yet been received, it would be premature to enquire with any minuteness to what extent the objects of the Exhibition had been attained. These reports have now been submitted to Government by Mr. Kipling under his letter of 17th February, and it remains therefore to notice briefly how far the expectations with which the Exhibition was undertaken have been realized.

2. The objects of the Exhibition were stated in the Resolution of Sir Robert Egerton, No. 219 of 23rd July 1880, to be—

(i) to ascertain the progress made in the quality of Native industry in the Punjab since 1864; and

(ii) to encourage further effort in the Punjab in the direction of genuine Native work of original Oriental design.

3. As regards the first object, the Lieutenant-Governor is glad to learn from the reports of the juries that good progress has been made in the case of cotton textures, embroideries, such as the now popular phulkárís, jail carpets, and, in particular, wood-work. On the other hand, it does not appear that much, if any, advance has taken place in the manufacture of woollen cloths, or in jewelry and metal-work. The reports of the juries do not, however, in all cases advert to the question whether progress has occurred since the last Exhibition, although the praise given to articles in almost every class of exhibits would lead to the belief that

improvement has been general. It is not stated wh
instructions on this point were given to the jur
General Committee, and it is to be regretted that co
was not made between the articles exhibited in
1881 in each class either by means of an examinati
objects still retained in the Lahore Museum, or
the experience of jurors who served in that capacit
former occasion. In the case of any future Exh
will no doubt be considered desirable to request
to record, as far as possible, an express finding
improvement is visible in each branch of art man
or not.

4. The second object of the Exhibition, *viz.*, t
ragement of genuine Native work of Oriental d
considered by Mr. Kipling to have been completely
and this view the Lieutenant-Governor thinks is ju
the reports of the juries. The attention of the p
been drawn to a number of indigenous industrie
artistic merit, especially in the case of articles of
dery, Hoshiárpur inlay work and wood carving,
the specimens exhibited showed that the arts of the
are still of a strong and healthy growth. The
however, that the essential qualities of Native art a
disappear when a demand for its products arises in
markets is unfortunately borne out, though happil
a limited extent, by the deterioration in the
exhibited from the Lahore and Hoshiárpur Districts
latter of which aniline dyes have been used wit
fatal to the artistic merits of these specimens of em
The difficulties in the way of increasing production
degrading quality are detailed by Mr. Kipling in pa
7—12 of his letter. The best remedy for them will
be found in the constitution of a permanent coll
samples of art manufactures under a Provincial Co
This proposal, which is alluded to in paragraph
of the Honorary Secretary's letter, was suggested
Punjab Government some time ago, and recently a
tion of the Government of India has dealt exhausti
the same subject. A Committee, consisting of Maj
Mr. Baden-Powell and Mr. Kipling, has been appo
the Lieutenant-Governor to report upon the qu
regards the Punjab, and the further discussion of th
will be deferred until the views of this Committee a
Government.

5. The acknowledgments of the Punjab Government have already been tendered to all the promoters of the Exhibition, and it only remains now for Sir Charles Aitchison to offer his best thanks to the ladies and gentlemen who formed the juries for the trouble taken by them in preparing their interesting and valuable reports.

ORDER.—Ordered, that a copy of the above Resolution be forwarded for information to all Members of the Exhibition Committee and of the Juries.

SELECTIONS

FROM THE

RECORDS OF THE GOVERNMENT

OF THE

PUNJAB AND ITS DEPENDENCIES.

NEW SERIES—No. XXII.

REPORT

ON THE

PUNJAB EXHIBITION,

1881-82.

Lahore:

PUNJAB GOVERNMENT SECRETARIAT PRESS

1883.